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DETROIT SYMPHONY OPENS NEW HALL IN GALA CONCERT

Masonic Auditorium, Seating 4500, Is Dedicated in Michigan City—Addresses by Ossip Gabrilowitsch, Mayor John Smith and Wirt Savery Mark Ceremony—Orchestral Program Given With Luella Melius, in Local Début, as Soloist—New Hall Has Tasteful Decorative Scheme and Good Accoustics

DETROIT, Feb. 27.—The opening of the magnificent new Masonic Temple auditorium and its dedication by the Detroit Symphony on Feb. 22 was a red letter day in Detroit's musical history. The hall, which seats about 4500, is fashioned, with boxes at either side of the stage and a balcony forming a horseshoe. The decorations are in dull tones, rich in effect, and offset by mammoth lanterns of Oriental design studded with a myriad of vari-colored jewels. It is perfectly equipped and highly satisfactory in point of acoustics, the speaking voice carrying as well as the orchestral and singing tones.

The orchestra, under Ossip Gabrilowitsch, played superbly a well-chosen program of numbers that appeal to a diversified audience, including the Prelude to "The Mastersingers," "Les

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EASTMAN SCHOOL TO GIVE NATIVE WORKS

Third Concert of MS. Compositions Announced

ROCHESTER, N. Y., Feb. 27.—Works of four Americans have been chosen for the third program of unpublished native works, to be given by the Eastman School, in its series of American Composers' Concerts, during the last week of March in the Eastman Theater. The scores, which will be played by the Rochester Philharmonic, under the baton of Howard Hanson, are as follows: Prelude and Fugue by Ernst Bacon; Suite, "Impressions of a Mountain" by F. M. Wanke; Third Movement from an Unfinished Symphony by Roy Harris, and a Tone Poem, "The Fire-Bringers," by Edward Royce.

An announcement says, "the enterprise was undertaken at the initiative of Dr. Hanson, director of the Eastman School, who conducts these concerts and serves as a permanent member of the jury of selection of program. The project is a laboratory service to native orchestral composers."

"This program is played through once, when a short intermission follows. The program is then repeated, thus affording opportunity to the audience for more adequate basis of judgment of the works presented." The composers are present at these events as the guests of George Eastman.

The fourth summer session of the Eastman School opens June 23 and closes

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MARIO CHAMLEE

American Tenor, as "Count Almaviva" in "The Barber of Seville," a Role in Which He Has Had Outstanding Success at the Metropolitan and Which He Will Sing in Baden-Baden in May, Under the Direction of Artur Bodanzky. (See Page 25)

STATE FEDERATIONS TO HOLD MEETINGS

MORE than a score of State conventions will be held by the National Federation of Music Clubs in the next few months. The Spring is the favored period for these meetings, which annually call delegates and guests from numerous cities to be present at the business meetings, educational discussions, concerts, contests and other features which this National organization promotes.

The following is a partial list of the conventions to be held in the near future: Indiana, at Indianapolis, March 11 to 13; South Carolina, Anderson, March 11 to 13; Washington, Spokane, March 18 to 20; Florida, Daytona, March 17 to 20; Nebraska, Omaha, March 22 to 24; Kansas, Independence, March 23 to 25; Georgia, Columbus, March 24 to 27; Tennessee, Johnson City, April 6 to 8; North Carolina, Burlington, April 6 to 8; Virginia, Bristol, April 7 to 9; Oklahoma, Oklahoma City, April 6 to 9; Alabama, Selma, April 14 to 16; Maryland, Frederick, April 17; West Virginia, Huntington, April 21 to 23.

Also New York, Syracuse, April 20 to 22; Missouri, St. Louis, April 22 to 24; Texas, Dallas, April 28 to 30; New

Jersey, Camden, April 22 to 24; Pennsylvania, Philadelphia, April 27 to 29; Ohio, Cincinnati, April 27 to 30; Illinois, Evanston, week of North Shore Festival, May 24 to 31; Massachusetts, Boston, May 11; Kentucky, Stanford, May 12 and 13; Rhode Island, Providence, first week in May; Connecticut, Cheshire, last week in May; Michigan, Marquette, July 7 to 9.

INDIANAPOLIS, Feb. 27.—The sixth annual convention of the Indiana Federation of Music Clubs will be held March 11, 12 and 13 at the Lincoln Hotel, Indianapolis. Mrs. Henry Schurmann is State president. Mrs. Edgar Stillman Kelley, Oxford, Ohio, president of the National Federation of Music Clubs, will attend.

Mrs. Hugh McGibney, president of the Indianapolis Matinée Musicale, the hostess club, will be chairman of the reception committee. Chairmen of other committees are Mrs. Virgil H. Moon, Mrs. E. H. Shedd, Mrs. James Ogden, Ida Belle Sweeney, Mildred D. Emry, Mrs. Norman Schneider, Mrs. F. John-

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SCHUMANN HEINK'S RE-DÉBUT EXCITES AS "RING" BEGINS

"Rheingold," With Veteran Contralto As "Erda," After Absence of Nine Seasons, Brings Another Furore at Metropolitan — Bodanzky Conducts Prologue of Trilogy, With Bohnen as "Wotan" and Meader in New Rôle as "Loge"—Return of Former Luminary Most Notable Event of Opera Week

HAVING so lately celebrated the advent of its youngest prima donna, the Metropolitan on Thursday afternoon of last week resounded with tributes to its eldest. With her sixty-fifth birthday not far away, and a round half century of singing behind her, Ernestine Schumann Heink returned to the scene of many unforgettable triumphs, to sing *Erda* in "Rheingold." It was her first appearance at the Metropolitan in nine seasons, and twenty-eight years had elapsed since she made her American début there in the heyday of Maurice Grau. It was as *Erda* that she last appeared in 1917, but in "Siegfried," rather than "Rheingold."

Always an event of cardinal importance and interest in itself, the beginning of the "Ring"—and incidentally the

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NATIVE ORCHESTRAL WORKS TO BE ISSUED

American Publication Society Expands Program

A project for the expansion of its activities to include the publication of American orchestral works, in addition to chamber music, made possible through the coöperation of the Carnegie Corporation of New York, was announced by the Society for the Publication of American Music at its annual meeting on Feb. 27.

At the instance of Burnet C. Tuthill, founder and treasurer of the Society, the Carnegie Corporation, through its president, Frederick P. Keppel, has provided a revolving fund to serve as capital in the printing of orchestral scores and parts.

The symphony orchestras of the country will be invited to become coöperating members of the Society, and in return will receive the full sets of material, just as do the individual members in the case of the chamber music works which have been printed during the past six seasons. The membership fees, the subscriptions of libraries and individuals for the scores, and outside sales to non-members, will produce, it is hoped, sufficient income to print each season two or three works, depending on length and character.

At first, there will be issued known works which have already been per-

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Opera and Symphony in Cincinnati

CINCINNATI, Feb. 27.—The Chicago Civic Opera Company opened its series in this city with a sumptuous and finely sung performance of "Aida" in Music Hall on Feb. 24. Outstanding members of the cast were Claudia Muzio as Aida, Cyrena van Gordon as Amneris, Charles Marshall as Radames, Giacomo Rimini as Amonasro, and in other parts Alexander Kipnis and Lodovico Olivieri. Roberto Moranzoni conducted with firm hand. The company was scheduled to give "Louise" and "Der Rosenkavalier" on Feb. 25.

Fritz Reiner returned to Cincinnati

'LONDON' SYMPHONY INTERESTS ST. LOUIS

Myra Hess Soloist With Symphony—Friedman in Recital

By Herbert W. Cost

ST. LOUIS, Feb. 27.—At the thirteenth pair of concerts of the St. Louis Symphony, Rudolph Ganz, conductor, presented Myra Hess, pianist, as soloist in the following program:

Overture to "Der Freischütz"....Weber
Concerto No. 4 for Piano....Beethoven
"London" Symphony....Vaughan Williams

Miss Hess gave an interpretation of the Concerto that was a delight. With airy delicacy, fleetness and finesse, all with no apparent effort, she gave a performance such as one feels Beethoven wished this work given. Her outstanding musicianship was displayed even more in her two encores, Schubert's ballet music from "Rosamunde," as arranged by Mr. Ganz, and Chopin's A Flat Etude.

The orchestra gave an excellent reading of the Overture, the woodwinds and brasses doing particularly fine work. The rendition of the "London" Symphony was most interesting, in that it was the second hearing here. It is the kind of work one understands better with each hearing. Mr. Ganz read it with much descriptive power, delivering the composer's message most satisfyingly.

At the Sheldon Memorial Hall on Feb. 26, under the auspices of the Piano Teachers' Educational Association, Ignaz Friedman gave a recital. Mr. Friedman's technique, power, speed and shadings of tone were quite remarkable and held a crowded auditorium spellbound for two hours. His well balanced program caused outbursts of applause and insistent demands for encores at the end of each group. Works of Mozart, Hummel-Friedman, Bach-Buzoni, Chopin, Schumann and Liszt were given. Among the encores were Chopin's "Minute" Waltz, Gluck's "Ballad," Mendelssohn's Scherzo and Mr. Friedman's Danse.

Sousa's Band gave a fine concert at the Odeon recently. Soloists were Marjorie Moody, William Tong and George Carey. The concert was under Elizabeth Cueny's direction.

Metropolitan Boxholder Recovers Tax

A DECISION covering the government taxes on opera boxes was handed down in Washington by the United States Supreme Court on March 1, according to a *Universal Press* dispatch. The body ruled that Georgine Iselin, a stockholder in the Metropolitan Opera and Real Estate Company, can recover \$3,352 in taxes assessed against her by the Government because she received more than \$60 a performance for her box in the Metropolitan. The decision affects other boxholders. The ruling results from the fact that the Metropolitan holding corporation charges boxholders \$60 a performance for the use of each box, on which the Government levels a tax of \$6. When owners lease boxes, the Government is said to exact a tax of one-half on sums above \$60. The contention of the holders is that they are thus taxed twice.

and led the Cincinnati Symphony on Feb. 19 and 20, giving the following program with Sophie Braslau, contralto, as soloist:

Overture, "Calm Sea and Prosperous Voyage".....Mendelssohn
Symphony No. 9, in C Minor....Haydn
Aria, "Ah, perfido".....Beethoven
Funeral March from Symphony No. 3.....Beethoven
Three Songs.....Moussorgsky
Overture to "Tannhäuser".....Wagner

The Overture was given a noble reading. The Symphony was welcomed as an old friend, although it was comparatively unknown to many of the listeners. The Andante was beautiful, with its themes given to the violins and its variations. The last movement is especially felicitous, with its merry main theme.

Miss Braslau sang the "Perfido" aria with dramatic and beautiful tones. Hers is a voice exceedingly pleasing, pure and robust. The range of her voice is great, and there is practically no change in quality in passing from one register to another. In the second half of the program she sang three songs of Moussorgsky with a breadth of style which was subtle and compelling. The orchestra played the "Tannhäuser" Overture with the ease of long familiarity.

PHILIP WERTHNER.

Diva's Husband Her Substitute in Concert

INDIANAPOLIS, Feb. 27.—A musician's readiness to help fellow musicians greatly mitigated the disappointment felt when Florence Austral was prevented, by an attack of influenza, from making her debut in this city with the Indianapolis Männerchor on Feb. 22.

The artist in question was John Amadio, Miss Austral's husband, who is a flutist of skill. Borrowing a flute, he appeared on the program in place of his wife and achieved pronounced success. His numbers, including works by Bach, Handel, Schumann and Saint-Saëns, were all played with excellent technique and liquid tone. Another flute number that pleased was "The Carnival of Venice."

The Männerchor, under the baton of Karl Reckzeh, sang, a capella, German music that deservedly won much applause. As a tribute of appreciation to Mr. Amadio, the members serenaded him after his last number, when he stepped into the green room.

MONTCLAIR HEARS SCHMITT MUSIC IN U. S. PREMIERE

"Après d'Été" Given by Orchestral Players Under Philip James—Landowska Feature of Unity Course

MONTCLAIR, N. J., Feb. 27.—A large audience attended the recital given by Wanda Landowska in the Montclair High School under the auspices of Unity Church, Rev. Edgar Swan Wiers, minister, and expressed keen appreciation of her interpretation of masterpieces of the Eighteenth Century at the harpsichord and at the piano. A feature of the program was Bach's "Capriccio on the Departure of a Beloved Brother." As an encore Mme. Landowska repeated on the harpsichord the "Rondo alla Turca" of Mozart, which she had previously played on the piano.

The second concert of the Montclair Orchestra's season was given last night under the direction of Philip James, with Percy Grainger as soloist. Mr. Grainger's performance of Liszt's "Hungarian" Fantasy, No. 1, was marked by the utmost clarity of phrasing, plasticity of mood, and true bravura. The orchestra also played Mr. Grainger's "Gumsuckers" March, with the composer at the piano.

Mr. James conducted the first performance in America of Florent Schmitt's "Après d'Été" for string orchestra. The piece was greatly applauded, though the enthusiasm was probably more for the playing of the orchestra than for the composition, which is of very slight significance.

The series of young people's symphony concerts given under the auspices of Unity Church concluded with a Wagner program by the New York Symphony under the direction of Walter Damrosch. The usual capacity house greeted the veteran conductor and applauded with delight.

PHILIP GORDON.

Columbia to Open New Summer Courses

A NEW summer school of music will be opened at Columbia University, New York, this year, according to a recent announcement. More than seventy courses are planned. A summer session chorus will be organized, and for six weeks, beginning July 6, choral music will be given under the direction of Prof. Walter Henry Hall. A music festival of five concerts will be held. The choral music will be prepared by the summer session chorus, which will meet on Tuesdays and Thursdays in the McMillin Academic Theater. Community singing will be fostered throughout the summer session. Every Monday evening there will be an informal musical gathering in the auditorium of Horace Mann School, under the direction of Peter W. Dykema, professor of musical education at Columbia, and Edgar B. Gordon, professor of music in the University of Wisconsin. The first festival concert will be given in the University Gymnasium on July 21 by a symphony orchestra, with Prof. John Erskine at the piano.

GIESEKING QUINTET HAS U. S. PREMIERE

San Francisco Ensemble Presents Program of Novelty

By Marjory M. Fisher

SAN FRANCISCO, Feb. 27.—The Wind Instrument Ensemble of San Francisco gave its second concert of the season recently in the Fairmont Hotel ballroom, under the management of Lulu J. Blumberg. The program was of greater musical import than that given on the last concert, and the playing of the Ensemble was greatly enhanced by the work of Margo Hughes at the piano. The personnel of the organization is comprised of Anthony Linden, flute; Harold B. Randall, clarinet; Caesar Adimando, oboe; Ernest Kutitschek, bassoon; and Walter N. Hornig, horn.

Klughardt's Quintet in C for flute, oboe, clarinet, horn and bassoon was played with nice musical articulation throughout the four movements. A bright and charming entr'acte, Op. 12, by Quesnel, scored for flute, clarinet and piano, was a refreshing number.

Two numbers received their American première: Walter Gieseke's Quintet in B Flat for oboe, clarinet, horn, bassoon and piano; and a Sextet, Op. 45, consisting of a theme and variations by Blumer. The Quintet is in three movements and the majestic flow of the Allegro moderato, the "mysterioso" feeling the Andante, with its modern harmonies, and the brilliancy of the concluding Vivace molto scherzando, gave the impression of a music-drama with a happy ending.

The Sextet was much above the average sets of variations and proved highly interesting and true to sub-titles. The theme itself is hymnlike in character when first announced, and is followed by variations in the guise of an improvisation, for piano solo, beautifully played by Mrs. Hughes; a Capriccio for the sextet; a Pastorale; a thrilling "Slavic" Dance; a Romanze; a Humoresque, in five-four rhythm; and a brilliant Finale.

Percy Grainger's "Walking-Tune" for the quintet of wind instruments was somewhat disappointing, as was Eugenio Pirani's "Whirlwind." The latter was preceded by the same composer's "Gavotte-Rococo." A musette by Pfeiffer for oboe, clarinet and bassoon was one of the bright parts of the program.

tenor; Robert Kerwin, baritone, and Felix Addis, bass, soloists in Catholic churches, made a successful appearance at Wanamaker's radio station last week. There was an unusual aftermath, for Mr. Brown had a cable from a sister-in-law in London who had not heard his voice for eleven years, stating that she had recognized it on picking up station WOO. Mr. Brown is a former president of the Palestrina Choir, of which Nicola Montani is the conductor. He was the founder and still serves as secretary of the Knights of Columbus Choral Society.

W. R. MURPHY.

\$1,000 Coolidge Prize to Be Awarded

A PRIZE of \$1,000 for a sonata or suite for violin and piano has been offered, under the provisions of the Elizabeth Sprague Coolidge Foundation, by the Music Division of the Library of Congress. This biennial prize, formerly known as the "Berkshire Prize," is from now on to be known as the "Elizabeth Sprague Coolidge Prize." This year's competition will close April 1 at midnight. Manuscripts, which must be of original compositions not yet played in public, should be submitted anonymously, each bearing a motto or sign which should be duplicated on a sealed envelope containing the composer's full name and address. Those entered in the competition should be addressed to Hugo Kortschalk, 1045 Lexington Avenue, New York City. The jury which will award this year's prize consists of Olga Samaroff and Albert Spalding, New York; Frank Bridge, London; Howard Hanson, Rochester, and ex-officio, Carl Engel, Washington.

NEW MAHLER WORK Klemperer to Conduct First New York Hearing of "Ninth"

The first American hearing of Gustav Mahler's posthumous Ninth Symphony will be given by Otto Klemperer, with the New York Symphony, at Mecca Auditorium on Sunday afternoon, March 14.

There will be no other performance of the Mahler Symphony other than that next Sunday. This work was not made public until after the death of Mahler and has never before been played in America. Only one other number is listed on the program—the overture from "Iphigenia in Aulis" by Gluck with the ending by Wagner.

At the midweek concerts in Carnegie Hall Thursday afternoon and Friday evening, March 11 and 12, Jacques Thibaud will be the assisting artist, playing Brahms' Concerto in D for violin and orchestra. In addition to the repetition of Respighi's "Belfagor" overture, Mr. Klemperer will perform Bach's Brandenburg Concerto No. 1 in F and Strauss' "Death and Transfiguration."

Memorial Chimes Dedicated

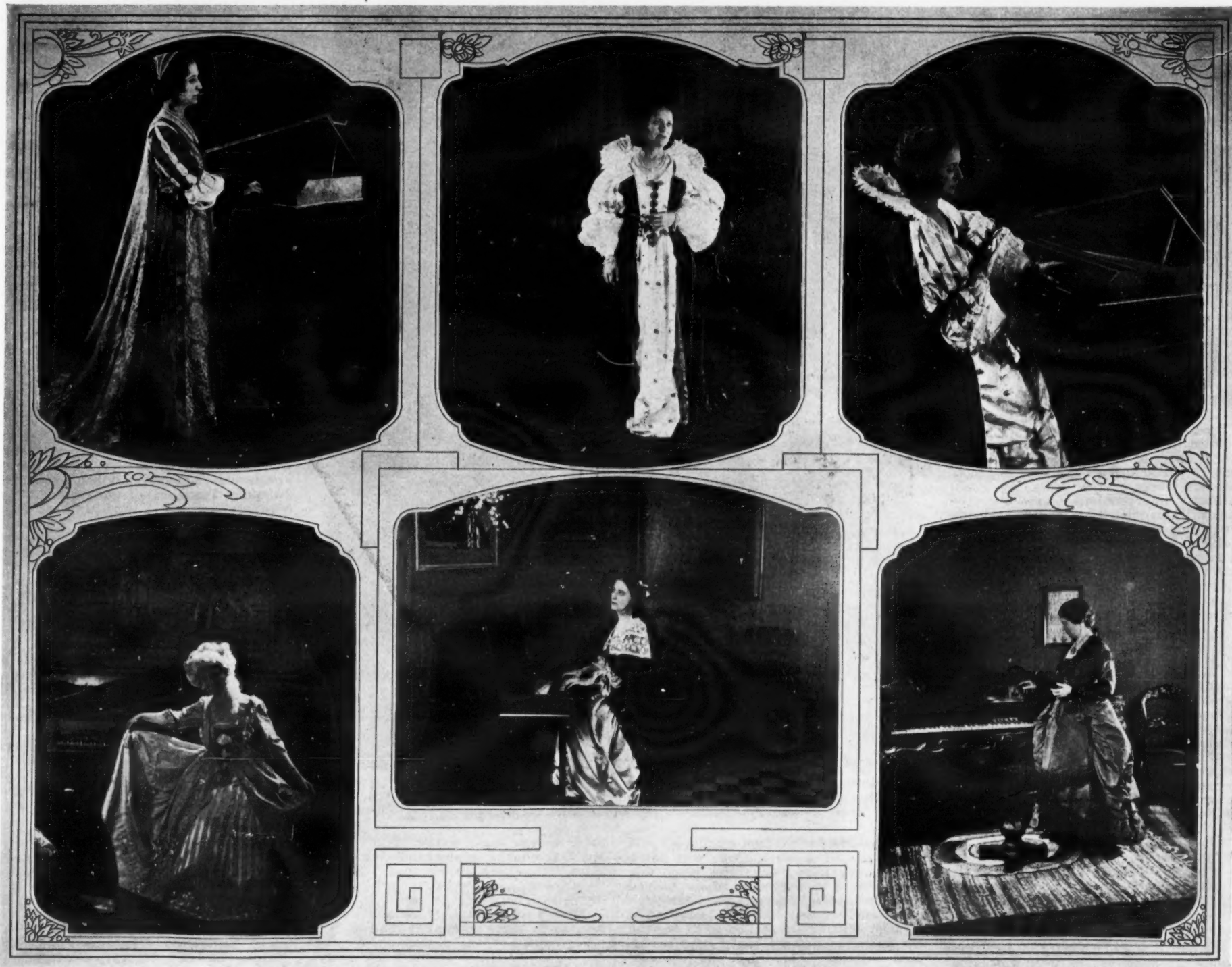
SAN ANTONIO, TEX., Feb. 25.—A set of sixteen chimes, weighing 10,000 pounds, costing \$11,000 and said to be the finest in the South, was dedicated at St. Mary's Catholic Church, Feb. 24, by John M. Steinfeldt. The carillon was donated by Edwin Rowley in memory of his son Edwin Rowley, Jr., who was accidentally killed while a student at Notre Dame University. The angelus will sound three times daily, and will be heard within a radius of a mile from the church.

GENEVIEVE M. TUCKER.

Singer's Voice Recognized Over Radio by Sister in London

PHILADELPHIA, Feb. 27.—The American Male Quartet, consisting of Frederick J. Brown, tenor; Paul A. Lawless,

Tracing a Bow-String to the Piano



LOTTA VAN BUREN INTRODUCES LATEST FILM STAR, THE PIANO, AND ITS PREDECESSORS

Upper Row—Miss Van Buren Dressed as a Florentine Lady of the Renaissance, Her Portable Octavina; with a Virginal at the Court of Queen Elizabeth and a Double Decker Virginal Used in England in the Seventeenth Century. Lower Row—With a French Spinet from the Time of Marie Antoinette; a Dutch Clavichord of the Seventeenth Century, and the Jenny Lind Piano Which the Swedish Singer and P. T. Barnum Brought to Castle Garden. In Each Photograph the Artist's Costume Corresponds to the Period

T IS a far cry from a primitive bow and arrow to an impressive and highly civilized grand piano, but they are "sisters under the skin." This all sounds, of course, like a moving picture flash-back. As a matter of fact, it is a moving picture flash-back, and a flash-back of thousands of years. Lotta Van Buren, collector and player of ancient instruments, has just made a film which traces the origin of keyboard instruments back to the bow and arrow.

"The savage probably first discovered music when he touched the string of his bow," Miss Van Buren explains. "Then he made the first stringed instrument by applying the principle of the bow. As time went on, he discovered that if he pressed his finger along the string he could produce different tones. This became the immediate ancestor of the monochord which Pythagoras perfected in Greece as a mathematical, rather than a musical, experiment. He used a slide instead of the finger to produce tone, and measured the intervals into what became the scale. That was the real origin of the clavichord."

Ancient keyboard instruments are usually grouped by both the layman and the musician into what they call "the ancestors of the piano," and referred to indiscriminately as harpsichords or clavi-

chords or virginals. Harpsichords, clavichords and pianos are, of course, constructed on entirely different principles of tone production and have widely differing family trees. Miss Van Buren first became interested in them in their chronological order when she was studying piano.

How It Began

"My music teacher told me to buy a Bach Prelude, and I went to the music store and asked for it. They gave me 'The Well-Tempered Clavichord,' and I told them that I didn't want that—I wanted a prelude! Finally they convinced me and I took it home. When I played the things they seemed very dull, I couldn't get anything out of them. I discovered then that they had not been written for the piano at all, and I resolved that some day I would find a clavichord and play them on that."

"I went to Europe and found my clavichord and my Bach. You cannot play the preludes and fugues on the piano. They are made in a well-defined pattern and that is lost on the piano. After that I wanted to play all music on the instruments for which it was written."

"In England I discovered the Elizabethan composers, and I got a virginal to play them on. For the music of each country and each century, I needed a different kind of instrument, and that is what made me a collector. Now I do not play the piano at all. It spoils the touch for the old instruments. You must play very delicately on a harpsichord.

You cannot play from the full arm. You must play from the hand alone, otherwise the weight is too much and you strike wrong notes."

"It took me years to learn the intricacies of the different instruments and how to play them. I found that very few people knew anything about them. That is why I made the moving picture to illustrate the development of the keyboard instruments from the monochord to the player piano."

There are three distinct types of keyboard instruments—the clavichord, the tones of which are produced by means of a tangent at the end of a key; the virginal family, which includes all types of virginals, harpsichords and spinets, which has strings plucked by plectra, and the piano in which hammers strike the strings.

The Monochord Expanded

The clavichord is merely an expansion of the monochord, which originated with the Egyptians, was perfected by Pythagoras and used by the Italians for centuries before they adapted a keyboard to it.

"Its mechanism," Miss Van Buren explains, "has always been extremely simple. It consists of an upright wedge-shaped tangent of brass inserted into the end of the key arm. When the key is pressed down the other end rises see-saw fashion, and the tangent sets the string in vibration at the nodal point. This construction was never changed

through the centuries. Keys, strings and tangents were multiplied in number and increased in size, but the principle remained the same. Neither did the clavichord change its shape from the first instruments—not much bigger than a cigar box—to the large clavichords of the Eighteenth Century."

The clavichord was so delicate in construction and so sensitive that the slightest touch could produce a vibrato. Its tone was sweet and clear, but very small. It could never be used in combination with other instruments, because its tone was drowned out. So began the search for a stronger, louder keyboard instrument, which resulted in the harpsichord or virginal.

Crusaders returning from the Holy Land had brought with them the psalter, which had become a very popular instrument in England in the Middle Ages. It came in many shapes and sizes and was at first twanged with the fingers. Later the strings were plucked with a piece of bone or ivory, and rings with plectra attached were worn on the players' fingers. Then a keyboard was attached to the instrument, and in different countries it received the various names of spinet, virginal and harpsichord. The Italian spinet became very popular in about the Fifteenth Century. It was small and came in all sorts of shapes; rectangular, triangular and trapeze. The name probably came from the Italian word "spina," meaning

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"Rheingold" Begins "Ring" Cycle at Metropolitan

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only performance of "Rheingold" scheduled for this season—became almost a secondary consideration, so strong was the sentimental appeal exerted by the renowned contralto's return. Back stage, there were embracings and rejoicings. It is said that Antonio Scotti, who made his Metropolitan debut one year later than Mme. Schumann Heink, sloughed off another ten years, on discovering that he was no longer the senior member of the company.

"Ernestine, sweetheart," was his cry in greeting her.

"Scotti, dear," was the affectionate reply.

"You know I was put out of a convent for being naughty as a girl," she remarked in the midst of the huggings.

Out in front was another capacity audience, with all available standing room occupied by a confusion of more or less perfect Wagnerites and those who would have fought as eagerly to be present at Mme. Schumann Heink's return if the opera had been Meyerbeer's "Prophète."

The part of *Erda* in "Rheingold" is a brief one, occupying less than ten minutes in all, and does not come until nearly the end of a three-hour stretch that is particularly fatiguing for most listeners because the work is given without intermissions between the scenes. *Erda* is little more than a voice, for although the figure of the Earth Mother is dimly seen as she emerges from the underworld to admonish *Wotan*, the episode is virtually a tableau without action. There was an unusual hush as the first phrases of the big voice sounded Wagner's

"Welche Wotan, welche!
Flieh' des Ringes Fluch!"

Throughout this scene the audience listened with rapt advertence, as if straining to catch and hold in the memory the sound of every syllable and note. The end of performance was soon reached and the inevitable series of curtain calls began. It was some time before the contralto could be persuaded to come out alone, but once this had been accomplished, there were a series of individual calls.

"Was I good enough?" she asked of those on the stage, confessing to the nervousness which has been rather conspicuously absent from the stage demeanor of her youngest associate, save for a moment of confusion at her debut.

* * *

Though it would be folly to deny that time has made inroads upon this singer's powers, the veteran contralto brought to the performance in the few moments of her presence on the stage the breadth and nobility of style, the largeness of utterance, the depth of feeling and the epic manner which the "Ring" demands, and which otherwise were lacking in this representation.

Save only that of Michael Bohnen as *Wotan*, the other voices of the afternoon shrunk and paled beside this surviving organ of an elder day. There were shortness of phrase and a variety of "registers," but there was tone coloring such as no other member of the cast achieved. Those few minutes will remain in the memory when every other detail of the performance is forgotten.

* * *

The cast for "Rheingold" was as follows:

Wotan.....	Michael Bohnen
Donner.....	Carl Schlegel
Froh.....	Ralph Errolle
Loge.....	George Meader
Alberich.....	Gustav Schützendorf
Mime.....	Max Bloch
Fasolt.....	Leon Rothier
Fafner.....	Adamo Didur
Fricka.....	Nanny Larsen-Todsen
Freia.....	Maria Mueller
Erda.....	Ernestine Schumann Heink
Woglinde.....	Ellisabeth Kandt
Wellgunde.....	Phradie Wells
Flosshilde.....	Marion Telva

Conductor, Artur Bodanzky

Aside from Mme. Schumann Heink's *Erda*, the success of the representation was largely in the hands of Bohnen and Schützendorf. The former repeated his vivid characterization of a year ago—an untraditional *Wotan* that looks like *Zeus*, and moves and sings with an unflagging flair for the picturesque. Schützendorf's *Alberich* had power and vividness—though it made one's throat ache. How can an artist survive the incessant barking of this rôle, and still sing a Bach cantata as smoothly as he!



The Oldest and Youngest of the Metropolitan's Stellar Singers, Ernestine Schumann Heink, as "Erda," Photographed with Marion Talley After the "Rheingold" Performance

George Meader's transfer from his last year's rôle of *Mime* to *Loge* was not a particularly happy one. His *Mime* was as finished a product as his *Loge* seemed tentative and half-formed. He sang the music well—rather too well, in fact. The hissing, spitting suggestion of flame, and the indications of craft and guile, which have on occasion been given to the character were almost altogether lacking. Moreover, Max Bloch's *Mime*, while competent, fell considerably short of his predecessor's. The feminine members of the cast were vocally satisfying, save for some inaccuracy of pitch on the part of one of the Rhine maidens, and the lesser males cared competently for their rôles.

The stage management—except for a complete misfire of Wagner's plain intentions in the scene of the slaying of *Fasolt* by *Fafner*—was capable, and the transitions smoothly achieved once the restlessness of the second "drop" had been pacified.

Mr. Bodanzky began spiritedly, and the marvelous introduction of the "Rhine" scene has seldom been more fascinating or compelling. But three hours unbroken playing is a trial for any orchestra, as it is for any audience, and there was no little sagging later on. In its entirety, "Rheingold" was a fairly satisfactory prologue for the far richer glories of Wagner's genius that the ripper music-dramas of the trilogy will bring.

OSCAR THOMPSON.

Nippon to Coney Island

"Madama Butterfly" and "Skyscrapers" formed an American if not a jingoistic double bill on the night of Washington's Birthday. Florence Easton sang the title rôle in the Puccini opera with her usual skill. Antonio Scotti was again an inimitable *Sharpless* and Armand Tokatyan, the *Pinkerton*. The rest of the cast included Ina Bourskaya as *Suzuki*, Phradie Wells, Angelo Bada, Max Altglass, Paolo Ananian, Paolo Quintina, and Vincenzo Reschiglian. Mr. Serafin conducted with a romantic flair. "Skyscrapers" at its second performance was received with enthusiasm. It was an exhausting postlude, however, to a full length opera. The cast was

the same as that of the première and Mr. Hasselmans again conducted.

S. F.

The Fifth "Falstaff"

Verdi's delightful "Falstaff," which loses none of its popularity, had its fifth performance of the season on Wednesday evening, the cast including Mmes. Bori, Mario, Telva and Howard, and Messrs. Scotti, Tibbett, Tokatyan, Bada, Paltrinieri and Didur. Tullio Serafin conducted. The performance was, as a whole, an excellent one, and the remarkable team work, especially of the women singers, had much to do with the success of the evening. Mr. Serafin conducted splendidly and to the delight of a packed house.

S. W. E.

The Fourth "Juive"

A somewhat more melodramatic performance than usual of Halévy's "La Juive" was given on Thursday night. There was some exceptionally good vocalism—and also, it must be admitted, a little blatancy in projecting the second act. Giovanni Martinelli had his accustomed ovation for magnificent singing of the "Rachel, quand le Seigneur" and his remarkably effective dramatic portrayal. Florence Easton, returning to the part of *Rachel*, endowed it with rich tone. José Mardones as the *Cardinal* shared in the ovation with Martinelli after the Council Room scene. The remainder of the cast included two changes in rôles, with Nina Morgana resuming the part of *Eudoxie* and Max Altglass singing *Leopold*. Others heard were Arnold Gabor, Louis D'Angelo and James Wolfe. The ballet again was distinctive and charming. Mr. Hasselmans galvanized the performance and had warm applause.

R. M. K.

Talley's Second "Gilda"

Marion Talley made her third Metropolitan appearance and her second as *Gilda* on Friday night before another crowded house which was again loud in its applause of the young American's singing. Miss Talley, relieved of the nerve-strain of a début and with an intermediate "Lucia" to her credit, was

even more the mistress of the situation than at her first appearance. She sang delightfully and true to pitch from the rising of the curtain unto the going down of the same, and again convinced an audience of her talents and possibilities. A coincidence was that Marion Telva, another "Marion" also from Missouri, was in the cast as *Maddalena*. The remainder of the cast included Mmes. Wakefield, Egner and Tomasoni, and Messrs. De Luca, Lauri-Volpi, Rothier, Ananian, D'Angelo, Bada and Reschiglian. Mr. Serafin conducted.

J. A. H.

Smetana, to Carpenter

"The Bartered Bride," with the cast of its recent revival intact, was combined in double bill with "Skyscrapers" at the Metropolitan Saturday afternoon. Michael Bohnen and George Meader were again very amusing in the comedy parts of the Smetana opera. Marie Mueller and Rudolph Laubenthal sang well as the lovers and dainty Louise Hunter fascinated the audience as well as the stuttering *Wenzel*. Carl Schegel, Gustav Schützendorf, Max Bloch, Marion Telva, Phradie Wells and Arnold Gabor were the other principals. Artur Bodanzky conducted a lively performance in which the ballet again exerted the fascinations of its Bohemian dances.

Louis Hasselmans conducted "Skyscrapers," with the same dancers as at its world première. Like the merry opera which preceded it, Carpenter's American ballet was received with every indication of high favor.

B. B.

A Popular "Traviata"

At the popular Saturday night performance, Verdi's "Traviata" was sung for the fourth time this season. Lucrezia Bori again assuming the rôle of the luckless courtesan of the Second Empire, with Armand Tokatyan as *Alfredo*, Giuseppe Danise as *Germet* and the lesser rôles capably filled by Mmes. Egner and Anthony and Messrs. Paltrinieri, Reschiglian, D'Angelo and Ananian. Tullio Serafin conducted and Florence Rudolph danced with the ballet. The audience was a capacity one.

J. D.

Sunday Night Concert

Wilfred Pelletier was the conductor at the seventeenth Sunday night concert on the evening of Feb. 28, a benefit for the Brooklyn Hospital. The program was replete with popular arias by Queena Mario, Marcella Röseler and Marie Sundelius, sopranos; Merle Alcock, contralto; Vittorio Fullin and Ralph Errolle, tenors; Giuseppe De Luca, baritone; José Mardones and James Wolfe, basses. Arias were from "Cavalleria Rusticana," "The Magic Flute," "Carmen," "Romeo et Juliette," "Louise," "The Barber of Seville," "Pagliacci" and "Faust" and the quartet from "Rigoletto" was well sung by Mmes. Mario and Alcock and Messrs. Errolle and De Luca. The orchestra and Mr. Pelletier were in fine form and won much applause for the "Mignon" Overture, Bizet's "L'Arlésienne Suite" and Chabrier's "Marche Joyeuse."

E. A.

New Orleans Philharmonic to Mark Twentieth Anniversary with Ninth Symphony

NEW ORLEANS, Feb. 27.—The Philharmonic Society, of which Corinne Mayer is president, is making elaborate plans to celebrate the twentieth anniversary of the organization next season. The Ninth Symphony of Beethoven, given with a local chorus trained by Victor Chenais and Mary V. Molony, will be one of the outstanding events. The Minneapolis Symphony will participate.

MARY M. CONWAY.

Yale Professor Wins Hymn Contest

The first prize in a contest for an original hymn text, sponsored by the *Homiletic Review*, has been awarded to Prof. H. H. Tweedy of the Yale Divinity School for his poem, "O Gracious Father of Mankind." The second prize was given to Harry Webb Farrington, author of the Harvard prize hymn, for his poem, "Dear Lord, Who Sought at Dawn of Day." More than 1200 manuscripts were submitted. Edwin Markham was the chairman of judges. The first three hymns will be sent out later for prize tunes.

Music of Maori Reveals Primal Birth of Song

BY MARJORY M. FISHER



AN FRANCISCO, Feb. 27.—The primitive dawn of music, as it occurs in tribal life, has long interested investigators. The eerie hill-songs of the aborigines of Australia offer a very fruitful field for the study of this early art. The American Indian has, to a considerable degree, approached extinction, and has adopted the clothing and devices of the white man. In Australia there exists a bigger nucleus of tribal population, which by its traditions, enshrines music and folklore of its past.

The music of the Maori Indians is one of the hobbies of Alfred Hill, composer, violinist, pianist and educator, from Australia, who is now on a visit to this country; the other is the New South Wales State Conservatorium of Music at Sydney, of which he is a director. Mr. Hill and his gifted wife, Mirrie Hill, who is also a composer, are in the United States on a nine-months' leave of absence from the Conservatorium. Their dual object is to study American conservatories and introduce Maori music to the United States.

Mr. Hill, who, by the way, bears a striking resemblance to Fritz Kreisler, talks enthusiastically about his hobbies but says little of himself. He was en route to Minneapolis, where he was to conduct some of his compositions in the Maori idiom with the Minneapolis Symphony, and with the Apollo Club. Henri Verbrugge, who was formerly with the New South Wales State Conservatorium, has arranged a chamber music program which would also introduce some songs written by Mrs. Hill. Mr. Hill's Maori music has been played in London and Vienna, and ninety American towns have heard his "Poi Song," arranged by Mr. Verbrugge and played by his orchestra. It was the first number selected to be recorded for a phonograph record by the Minneapolis Symphony under Mr. Verbrugge.

Primitive Sense of Rhythm

"The Maori is the only race from which we can learn the origin of music," asserts Mr. Hill. "They have a wonderful sense of rhythm and their songs usually have an uneven number of bars. Since their songs were originally of a ceremonial nature, and it was an unwritten law that one must never break a song, the first songs were made to be sung in one breath.

"In the development of music, I am convinced that rhythm came first. The primitives caught that from nature—from the lapping of the waves, the sighing of the winds, the rustle of the leaves, etc. Then came rhythmic shouting and gestures," and here Mr. Hill illustrated his theme with imitations of Maori cries.

"The first glimmers of song were in very small intervals and a very limited compass—say a range of a third—always having a descending glissando at the finish. Your American Indian ends with a rising inflection. Ours never does. We have dictaphone records of their songs—but they defy notation. Men have tried it, but failed.



Alfred Hill, Australian Composer, Is Shown at the Upper Left with a Group of Maori Indians, Whose Music He Has Recorded. At the Right: Mirrie Hill, Wife of the Composer, Herself an Accomplished Musician, Photographed at Her Home in Sydney. Below Is a Camera Study of Mr. Hill



"The diatonic idea of melody came probably from the whites. Then such things as 'Three Blind Mice' were introduced from England, and finally they have adopted the rubbish of today—jazz and all."

Opera Based on Maori Law

Mr. Hill has written an opera around the Law of Tapu, a sacred Maori law, infringement of which is believed to bring instant death—and has in fact caused natives to die of fright. The scenes, characters and music are all characteristically Maori, and the composer hopes for an early production of the work. He carries government photographs of the Maori tribes and is assured of government aid in making settings and costumes authentic. He needs no assistance in assuring the authenticity of the story or of the music, as Mr. Hill has gathered these directly from the natives.

Mr. Hill has great admiration for the Maori. He says they have ninety generations of ancestors back of them and that they play an active part in the life of Australia, with representatives in the cabinet, in parliament, and in the professions. They have better hearing and better sight than the whites, and are a highly sensitive race. At a recent conference between the Maori and the white races, the latter discovered that they had much to learn from the Maori regarding moral standards and conduct. The Australians have solved their Indian problem with justice to all concerned.

Australia's Music Life

Judging from an hour's chat with the composer, America has much to learn from Australia regarding conservatory work, as well as in regard to the Maori people.

"In 1916 we had 200 students registered at the Conservatorium," related Mr. Hill. "Today we have 2000 and a faculty of sixty. A record of our activities for the past year included the presentation of 'Figaro' in operatic form; Rutland Boughton's 'Immortal Hour'; Bach's B Minor Mass; Beethoven's Ninth Symphony; Bach's 'Magnificat'; other standard symphonies and choral compositions, and much chamber music, including the Brahms Quintet and standard numbers from the classical repertoire. Yet we have hardly invaded the field of possibilities."

Australia is "examination-mad"—English folk will have the Conservatorium examinations at any price, according to Mr. Hill, who anticipates the day when the examination fees at the Conservatorium will finance an opera company, symphony orchestra and other musical activities. Examiners and concert parties are sent out into the most remote districts, and Mr. Hill has introduced chamber music to hundreds of people

who had never before heard a string quartet.

"Each year we send out concert parties and play to packed houses. Our annual benefit concerts in eight cities enrich the hospital fund by £1,000 each year. We make music for expenses, not profit. We ask no fees for the musicians, who are usually our advanced students whom we send out with some professor, who often gives talks regarding the program and who may also be conducting Conservatorium examinations en route."

By an ingeniously developed scholarship system, the Conservatorium has developed a complete symphony orchestra at no cost to the Government.

Conservatorium students are taught to put their harmony into practical use. It is not simply a theoretical study without practical relationship to their daily musical endeavors. There Ernest Bloch's ideal seems to be realized—harmony so coordinated with their instrumental work that it is in actual use and brings about intelligent understanding of the music in hand.

Every chamber music class starts the day with the playing of a string quartet, and Mr. Hill asserts that the day is brighter therefor. (Of course it is!)

Many Women Musicians

Women are the mainstay of the Australian orchestras. A ladies' string quartet plays regularly in the art galleries, free to the visitors. And the Australians are well up in the music of the moderns and lend it a cheerful ear. American music is less familiar to them than that of the English and continental nations, and Mr. Hill is making notes of the works of American composers whom he hears mentioned, with the idea of taking a collection of American numbers with him when he returns to Sydney.

Missourians Voice Gratitude to Mr. Gatti

MANY expressions of commendation have reached the Metropolitan Opera management for the sponsorship and assistance given Marion Talley, prior to and during her debut. Among these is a letter received by Giulio Gatti-Casazza from J. A. Harzfeld, as spokesman for the Kansas City visitors and friends of the young artist. The letter is as follows:

My dear Mr. Gatti-Casazza:

"Permit me, before returning to Kansas City, on behalf of all of our citizens, to thank you, and through you, the other members of the Metropolitan organization for your guidance, encouragement and priceless attention that you have given to the development of the latent talent of Marion Talley.

"Your conduct and that of your as-

sociates during the last three years is a complete refutation of the uninformed opinion that the Metropolitan is devoted to foreign artists and foreign art.

"When, three and one-half years ago, I solicited Mr. Otto H. Kahn to grant an audience to Miss Talley for the purpose of advice and future guidance, nothing could have been finer than the spirit in which you and other members of the Metropolitan gave of your time and of your knowledge to help us.

"From time to time thereafter, you checked up on the progress that she was making.

"Finally, when you gave her a contract, you all did everything humanly possible to make her debut the wonderful success that it was.

"After she had studied five years with her vocal teachers, she then needed and received from your organization, spe-

cialized teaching and assistance.

"This was received from Maestro Serafin, Maestro Papi, Stage Director von Wymetal, Maestro Deller and Maestro Pelletier. This teaching was given with all the interest and enthusiasm that one could give to one's own child.

"We will also always remember the splendid coöperation and support from the other departments of the Metropolitan. Mr. Ziegler was never too busy to advise with us. The enthusiasm of Mr. Guard and Mr. Lewis is a fine evidence of the helpful spirit of your entire organization.

"The splendid artists associated with her in her first and second appearance were all so kind that we feel that every resource of the Metropolitan was put at her command.

"She knows that this is merely the beginning of her career and that much will come to her in the way of development during the coming year.

"We feel that her triumph is not merely a personal one, but will be an inspira-

tion to every talented boy and girl in America.

"Again we thank you."

Cordially yours,
J. A. HARZFELD.

Pittsburgh Union to Form Orchestra

PITTSBURGH, Feb. 27.—The Symphony Society of Pittsburgh, composed of 150 active union musicians, through its secretary, Edwin Specter, has announced plans to form a symphony orchestra and to present one concert this year. Every musician in the Society, it is said, is eager to form such an organization to show Pittsburghers the capability of local musicians. The players themselves have contributed \$2,000 toward expenses of the concert. Dr. Arthur Rodzinski will probably conduct the concert, which will take place in May.

W. E. BENSWANGER.

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Making the Bull Fiddle Talk, or Mr. Koussevitzky's Way of Accepting an American University Degree—Maria Jeritzka Proves That Husbands Are Convenient for Concert Stars with Sprained Ankles—Concerning Critics, Clothes and Cognomens—The Black Hand and the White Glove—An Opportunity Overlooked by an Absentee Tenor—Casella vs. Chotzinoff—A Correspondent Suggests Ways to Solve Applause Problem

Dear MUSICAL AMERICA:

ALTHOUGH I frequently hear a musician or a music critic speaking disparagingly of honorary degrees of Doctor of Music, I have never heard of any member of either profession refusing one.

I was not surprised, therefore, to note that Serge Koussevitzky, conductor of the Boston Symphony, was perfectly docile about it, when Brown University summoned him to Providence to be thus honored.

Moreover, he was persuaded thereby to bestow upon those present a return favor not previously granted any audience in America. For the first time in this country he played the instrument on which he first achieved fame as virtuoso—the double-bass.

It seems that President Faunce of the University said things about the famous Russian that had to be answered some way, among these being a statement that this "interpreter of the music of all peoples has crossed the seas to convey to prosaic America some of his own insight in the universal language of music."

After that, there was nothing for Mr. Koussevitzky to do but to talk Esperanto. So, out came the big bass fiddle and the conductor expressed his sentiments by means of Handel's "Largo" and the Andante from his own concerto for the instrument, composed some twenty years ago.

The case of Koussevitzky, as a close friend has revealed it to me, is an unusual one. It was not without thought for his future, I understand, that he, the student of thirty-five years ago, chose an instrument which few illustrious musicians have selected as their own. There was, of course, the precedent of Bottesini (who played what was called a basso di camera, an instrument of considerably smaller size than the usual one), who also became a conductor and composer. After having astonished the world by his artistry as a contrabassist, he presided over opera orchestras in Paris, Palermo, Cairo and London. He died in 1889, when Koussevitzky was 15 years old.

Whether or not Koussevitzky was influenced by Bottesini's life, I am told that he had mapped out his career in orderly sequence, and he had the genius to carry it through, just about as planned. Though he subsequently acquired wealth, both from his own successes and through marriage, he was poor in his student days and the first step was a scholarship. This he obtained by devoting to the double bass the gifts that others were bringing to violin, piano or cello. Then came the virtuoso period of public performances. But as early as 1909 he was leading an

orchestra—one of his own organizing, if I have been correctly informed. When he had established his fame as a conductor in Russia, London and Paris engagements followed; then, what may be regarded as almost the ultimate goal for any executive musician—the Boston Symphony leadership.

Through it all, however, he doubtless has retained his affection for the instrument through which he gained his scholarship and his first public successes. I am told it spoke most eloquently for him when the time came for him to acknowledge the honor bestowed on him at Brown.



WE must have novelty! And in these days of novelty seeking, fortunate is he or she who can be novel in ways not self ordained.

Marie Jeritzka, whose activities at the Metropolitan have never lacked this important element, has now by dint of circumstance been coerced into introducing another novelty—this time on the concert platform.

A week ago she started on her Spring tour, went first to Syracuse, and from there to Worcester. It was a gay concert in Worcester. There was much applause, encores were many. The prima donna took her last bow in the best of spirits, bounced off stage, vigorously, exuberantly, prepared to catch a train. Still bouncing exuberantly, she turned her ankle, spraining it badly.

To sing or not to sing, that was the rub. She did sing two days later at the Brooklyn Academy of Music. Her foot and ankle were so badly swollen that she could not get on her shoe, so sore that she could not bear any of her weight on it. This time no vigorous, exuberant prima donna swept across the stage. Those who came early found the big curtain down tight. Another curtain shut off the people seated on the stage from the narrow space where the singer was to stand.

The front curtain went up in a very grand operatic manner, disclosing Jeritzka already on stage. Her husband, Big Baron Popper, had carried her on, had propped her against the piano, and had left her there, vocal cords unimpaired, to give Jeritzka pleasure to an audience that admired her for her pluck as much as for her vocal prowess.



I WAS asked the other day whom I considered the best-dressed music critic in New York. Right away I answered—not Henderson—not Downes—not Cushing with his collegiate clothes—no, neither Gilman nor Perkins—but Olga Samaroff.

I tremble to think of what would happen if the *Post* critic's confrères were to try to match her sartorially. But, never having been concert artists, why should they?

Which reminds me of some saucy repartee that appeared in F. P. A.'s column in the *World*, relative to something Mme. Samaroff had written.

That witcist quoted the following from the *Post* music column:

"If I had a son bearing one of these names," (the names being Mischa, Sascha, Toscha and Jascha) "who elected to play the fiddle, I should rebaptize

him Efrem or Fritz the first day he took a bow in his hand."

"And that," F. P. A. appended, "may have been something like what ran through the mind of Miss Hickenlooper of San Antonio, Tex., when she elected to play the piano and renamed herself Samaroff."



CARUSO, it will be recalled, once dismayed the elder critics by wearing white gloves in the Prison Scene of "Faust."

Now that Beniamino Gigli, who has the altogether laudable ambition to wear Caruso's mantle, has had a "Black Hand" adventure, even as Caruso did, why not let him sing the Prison Scene similarly attired.

A friend who prides himself on his bright remarks suggests that there is nothing like a white glove to keep off the black hand.

Gigli proved his courage by singing last Sunday at the Century Theater with a stage full of persons behind him, as well as a huge audience in front. If he had been as panic-stricken over the threatening letter reported from Detroit as some newspaper accounts made him out to be, he could scarcely have gone through with his New York program with that mob of strangers at his back, the nearest only a few feet from him.

However, the announcement that he will sing in Detroit, after all, and thus redeem his word to the local manager, largely took the tension out of this Black Hand episode.

You know the saying that it is an ill wind that brings no one good. It is quite probable, entirely aside from this flurry over the threatening letter, with its attendant police activities in Detroit



and New York, that a more favorable date can be found, when there will be no such congestion of events as at the time of the cancelled concert—that week including, besides Gigli's concert, the opening of the new Masonic Auditorium, a concert by the Philadelphia Orchestra and the regular subscription pair of the Detroit Symphony.

Detroit, which is not yet as large as New York, should be content to space such concerts a little further apart.

For, when all is said, Gigli is a great artist and should be heard under the most favorable conditions.



MEANWHILE, New Yorkers will rejoice in having Gigli back at the Metropolitan. Mr. Gatti-Casazza has need, just now, of a tenor of his high quality.

Miguel Fleta apparently has decided his European engagements are too precious to be foregone, though I have been told on the best authority that he was expected to return to the Metropolitan for the last half of the season. Sometime ago he endeavored to obtain permission to remain longer in Europe, and if I have been rightly informed, this was refused him. No announcement has been made as to whether an agreement was reached later.

His absence at the time of the mid-season changes, when Martinelli, Johnson, Gigli and Chamlee were away, left Mr. Gatti, for a brief span, with only one generally serviceable Latin tenor, stentorian Lauri-Volpi. Vittorio Fulin, a newcomer who has not made any very profound impression, was called back into service, with results not particularly better than those attendant upon his debut.

Fleta, in my opinion, missed his big opportunity in not coming over this year, for he would have had every chance to shine during these last few weeks. As things have worked out, the heaviest burdens have fallen on Lauri-Volpe, who, curiously enough, was in doubt last season as to whether he cared to return to America this year. I know of some unfavorable opinions he expressed as to his reception in this country, and



he seemed to think he was not being featured as he should be at the opera house.

Lauri-Volpi is a tenor, and that explains many things, but I, for one, believe that his singing at the Metropolitan would be more enjoyed if he would listen attentively, now and then, to some of the other artists whom he apparently believed a year ago were reaping rewards which properly belonged to him.



THIS question of applause or no applause between movements of symphonies will not down. It is a more burning issue than I thought. From R. G. Waite, of Schenectady, comes a letter filled with pertinent suggestions, which I am reproducing here in full, hoping that it will be read by all our symphony conductors. It follows:

Dear Mephisto:—Your suggestion that conductors include in the printed programs—"To be played without pause"—might be interpreted by the average male to mean that there would not be time between movements of the symphony to stroll out for a cigarette. I think a better solution of the problem would be as follows:

PROGRAM

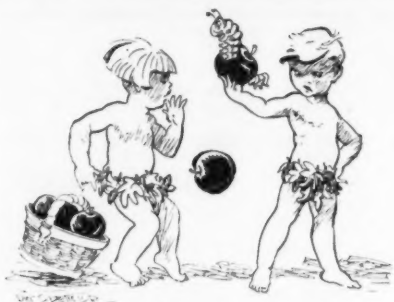
- Overture
- (Applause is in order while late arrivals are being seated)
- Symphony
- 1st Movement
- (No applause)
- 2nd Movement
- (No applause)
- 3rd and 4th Movements
- (Go to it)
- Mad Scene from "Lucia de Lammermoor"
- Soloist: Lottie Del Ricci from Oklahoma
- (Long and loud applause, she needs the encouragement.
- "No encore" rule to be observed. Kindly omit flowers)
- Something by one of the Mad Moderns
- (Please refrain from applause, the orchestra has been making noise enough)
- Prelude and Good Friday Spell from "Parsifal"
- (Applause is out of order after this Holy music. Creep out in silence)
- But why deprive the poor concert-going male of what is probably his only form of exercise?



IN England there has been a Parliamentary inquiry into the future of broadcasting in which the question of limiting, or eliminating jazz has figured extensively. Radio lectures, illustrated by musical selections, have been used in a course of education, and it was asked at a committee meeting whether children, hearing at school these lectures and their musical illustrations, could tell when they went home whether the music of the adults' program was good or bad.

An eminent authority, Sir Walford Davies of the British Broadcasting Company, insisted that they could. "What I am doing," stated Sir Walford, "is to let the children of the country eat of the fruit of the tree of good and bad music. The good they hear in the

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B. B. C.'s schools' transmissions, and the bad they hear at night on the wireless to some extent and in cinemas. Once a child with a musical ear has heard the good music, it increases his appetite for it, and he does not care about listening to any bad or indifferent music he may hear. In fact he realizes the latter is degrading."

It is this worthy's opinion that the mass of the people are starved for good music and are getting a surfeit of what is bad. I think our situation in this country about corresponds to that he pictured for England, the trouble being that too many of the apples plucked by our own little Adams and Eves are a wormy variety from the Tree of Jazz.



IN taking Samuel Chotzinoff, the New York World critic, sharply to task for some opinions on Italian music expressed by that reviewer, Alfredo Casella has come to the defense of Italian opera.

As this gifted Italian has long been accredited a leader among those who sought to rescue the music of his country from the banalities of the lyric stage, I found his championship of the Bellini-Rossini-Verdi product very interesting; more so than his rather acrid reflections on the critic's knowledge of his subject, and his denial that Italian composers wear black shirts and write at the instigation of Mussolini. Chotzinoff's rejoinder that he suspected Casella of having been attired in a black shirt at the time he penned his stricture was perhaps the natural retort, in view of the composer-conductor-pianist's injunction to him, "For the love of God," to devote some study to Italian music before writing about it.

No matter how much admiration one may have for Gluck, Mozart, Weber, Wagner or Moussorgsky, Casella contends, such admiration will never succeed in hiding what he believes is "the real truth." This is that for two centuries, and in all countries and on all stages, Italian opera has held the premier position. He denies that Italian opera has no other aim than to provide vehicles for singers, and avers that such characters as *Norma*, *Basilio* and *Violetta* are just as human and just as enduring as those of any other drama.

Moreover—and here is the handle for a rousing controversy, even in this year of 1926—he stands ready to count the wrinkles of age in "The Barber of Seville," or certain operas of Verdi, by way of contrast with "the actual aging of the majority of the Wagnerian music dramas."

I may be as wrong as Casella says Chotzinoff is, but the simple truth seems to be that what was once regarded as a revolt against opera on the part of the modernist Italians was really a reaction against the Puccini-Leoncavallo-Mascagni verismo group, dominant since "the gay nineties." Pizzetti, Malipiero and Castel-Nuovo Tedesco—to mention but three of Casella's party—have written operas, and, if I am not mistaken, Casella himself has one in hand at this very moment.

CHATTING in the lobby of the Metropolitan the other night with two singing teachers, I became an innocent bystander as a heated argument developed between them over bad vocal habits of German opera singers who had been taught according to German standards. The indictment was so sweeping that I might have felt compelled to enter protest myself, if the second teacher had not furiously entered the lists, naming singer after singer who had been taught

in Germany and who had climbed high as a vocalist.

In the melée was brought out a detail which I have been tempted to comment on before this. Why is it that while Teutonic tenors quite generally sing with certain vices of tone emission to which American audiences have never taken kindly, sopranos taught by the same teachers are often admired by these same audiences for the freedom and smoothness of their production?

This curious contradiction between tenors and sopranos would seem to indicate that the fault was not in the teacher or in the method, but in the *genus tenor*.

One of the disputants quoted still another teacher who had made the sage observation that the only thing to do with a promising young German tenor was to take him off to a desert island where he could never hear another of the species.

This, of course, is an extreme view of the case, since we have all heard some really admirable singing from German tenors. But the fact remains that, as a type, they are rather dreaded on this side of the water, for reasons connected only with the vocal faults which a long and by no means unillustrious line of them brought across the Atlantic.

The most amusing thing, however, of this particular discussion, was what was said about the recent performance of "Tannhäuser" which began the special matinee series of Wagner works at the Metropolitan. Teacher No. 2 pointed to this representation as an instance of an opera very well sung by Teutonic artists.

"Yes," replied Teacher No. 1, "The *Elizabeth* was a Czech, the *Venus* was Swedish, the *Tannhäuser* was a Dane, the *Wolfgram* the son of a Hungarian rabbi, and I am not so sure that the *Landgrave* wasn't something or other—but let that pass. Of the five who did the chief singing of the opera, there was only one German."

That one, however, seems to have been quite as successful in the Czech opera, "The Bartered Bride," as the Czech soprano was, in this other instance, in a German opera.



AFTER her re-debut at the Metropolitan last week, Mme. Schumann Heink was quoted as saying that she expects to retire after two years more, when she is safely past the half century mark of singing. "I want to withdraw," she said, "while a few of my friends can say, 'I should like to hear you sing a few more years, my dear'; and not 'Mein Gott, she is terrible. Doesn't she have sense enough to quit!'"

This reminds me that when Geraldine Farrar first came to America she remarked that she hoped her mother would drag her off the stage when she was forty.

Sometimes a good memory is a trouble some thing for one who likes to preserve his friendships with artists, observes your

Meophant

Furtwängler Again to Lead Philharmonic

Wilhelm Furtwängler, conductor of the New York Philharmonic, will return next season to conduct the same number of concerts that he is giving this winter. The Philharmonic season of 1926-27 will be identical with this one in the arrangements for conductors. Willem Mengelberg will be the first conductor, Arturo Toscanini the second and Mr. Furtwängler the third in order of appearances. Arrangements for the season of 1927-28 have not yet been considered and rumors of Mr. Furtwängler's engagement as permanent conductor of the Philharmonic are announced by the management to be unfounded.

Detroit Symphony to Give Bach Passion

DETROIT, Feb. 27.—The Detroit Symphony and the Symphony Choir, with Jeannette Vreeland, Nevada Van der Veer and Richard Crooks as soloists, will present the Bach "St. Matthew Passion" on March 30.

LOS ANGELES LIKES "VERKLAERTE NACHT"

Rothwell Gives Sowerby Novelty in Concert at Los Angeles

By Bruno David Ussher

LOS ANGELES, Feb. 27.—"Bravos" followed Arnold Schönberg's orchestral version of "Verklärte Nacht," when introduced at the last symphony program of the Los Angeles Philharmonic. The complete program, led by Walter Henry Rothwell to fine advantage, follows:

"Tragische" Overture.....Brahms
"Verklärte Nacht," Op. 4.....Schönberg
(First time in Los Angeles)
"Waldweben" from "Siegfried".....Wagner
"Money Musk".....Sowerby
(First time in Los Angeles)
Symphonic Poem, "Les Syrenes,"
Op. 33.....Glière

Success of the lengthy Schönberg number was due to the splendidly unified and fervent playing of the string sections. Applause was so persistent that the players had to bow their thanks twice. The work has moments of soaring passion, exquisite in color and feeling, but one encounters also platitudes. This score leans largely on Wagner, and even Mendelssohn can be glimpsed. The facility of sheer thematic development is surprising, but equally so is the fact that the composer, when rearranging the score from the sextet form for string orchestra should have neglected to shorten it.

Open Forum

Thumbs Down on Jazz

To the Editor of MUSICAL AMERICA:
So glad to hear "highbrow jazz" criticized. More power to you. May you eliminate this truck from the musical world.
E. FOSDICK.
Washington, Feb. 27, 1926.

In Praise of a Critic

Dear MR. OSCAR THOMPSON:
I have never before, in my thirty-two years, written words of praise or condemnation to any public figure of note with whom I am unacquainted. Whether or not this is to my credit is debatable—as I am quite sure that many of our notables receive insufficient praise for their efforts and that others who inflict a great deal of suffering upon us are not sufficiently condemned. But at any rate, I feel impelled to write to you because I so enjoy your criticisms (particularly the orchestral criticisms) in MUSICAL AMERICA. To a great extent, I am technically unfamiliar with music. But I love it. And one in this section of our country must journey far afield if he wishes very much symphonic or operatic fare. Your criticisms, though, are so vivid, so glowing, so alive, that one is almost transported. They are, in short, beautiful pieces of writing—masterpieces, and I am grateful to you.
WEB MADDOX.

Fort Worth, Tex., Feb. 22, 1926.

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
 - Second—Contest to close Dec. 31, 1926.
 - Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
 - Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
 - Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
 - Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
 - Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
 - Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.
- No work that has been publicly performed, in whole or in part, will be considered.

Sowerby's "Money Musk," a brief fantasy based on the old country dance-tune, recall's Grainger's "Shepherd's Hey" in treatment, though it trifles a bit with jazz effects, and has not great fullness of part-writing.

Wagner's "Forest Murmurs" served to bring home the fact how much also Glière of "The Sirens" is indebted to him. An over-emphatic reading of the Brahms Overture opened the enjoyable concert.

The previous afternoon's popular program consisted of the following works:

Symphony, "From the New World," Dvorak
Scherzo No. 2.....Cui
"Divertissements des Esclaves Persanes" from "Le Roi de Lahore".....Massenet
Air for G string (arr. by Wilhelmj), Bach
March from "Tannhäuser".....Wagner

Massenet's score is ballet music of colorful but not unusual calibre, typical of the composer. New here was the Scherzo of Cui, which charms with its light Slavic tone. It should always prove welcome on Sunday afternoon programs of pleasant rather than profound purport.

One of the most interesting recitals of the season was that of Ursula Greville, English soprano, at the Hollywood Woman's Club. Miss Greville gave a program of English songs, ranking from old folk-tunes to modernist music. Miss Greville did more than merely sing songs well from a viewpoint of voice and expression. Her work can be described best as "song individualization." Notable, too, was her clear enunciation and sense for literary detail of the verses. Songs by contemporary English composers, Percival Garatt, Owen Mase, Arthur Bliss, Armstrong Gibbs, Christabel Marillies, and Gerald Finzi, formed her modern group.

United States and Czechoslovakia Arrange for Copyright Protection

WASHINGTON, March 3.—A reciprocal copyright agreement for the mutual protection of composers and authors of the two countries is being arranged between this country and Czechoslovakia. Prior to the war the United States and Austria-Hungary had a treaty protecting composers and authors' copyrights in each country. At this time there is no understanding between the United States and Czechoslovakia, and the lack of such an agreement between the two countries concerning composers and authors right is said to be especially felt by Czechoslovak composers, whose works are reproduced and circulated extensively in America.

ALFRED T. MARKS.

New Admissions Tax Effective March 25

WASHINGTON, March 3.—The admission schedule in the new revenue law, allowing exemption or tax on tickets sold at and below seventy-five cents and providing for a levy of ten per cent on all admissions above this price, will go into effect on March 25, thirty days from the date on which the President signed the measure.

ALFRED T. MARKS.



Photo by Nicholas Muray

Jeannette VREELAND

Soprano

NEW YORK RECITAL, FEBRUARY 15, 1926

That daughter of the gods most high, Jeannette Vreeland, gave in Aeolian Hall, last evening, an uncommonly pleasing song recital. Mme Vreeland possesses, to start with, a fresh, smooth, bright soprano, unusually even throughout a generous range, and of sufficient power. Her diction is clear and expressive, without occasioning her apparent effort, and she sings with spirit, feeling, refinement and a discerning sense of style.

It is worthy of particular note that Mme. Vreeland appreciates the value of legato, that she employs a genuine portamento, which is neither a scoop nor a slur, and that she can shape and deliver a musical phrase with understanding and assurance. Furthermore, she is a singer of charm, a quality easier to impute than to define, but not on that account less valuable.—PITTS SANBORN, *Telegram*.

AT Aeolian Hall last night Jeannette Vreeland gave her second recital on a stage tastefully decorated with growing evergreens. She possesses a lovely voice, beautiful in the upper register and sympathetic throughout.—*American*.

Miss Jeannette Vreeland, a soprano who is well known as soloist with orchestras and choral societies and here as recitalist from last season, returned to Aeolian Hall last night in a program of Italian, French, German, English and American selections. Miss Vreeland made a favorable impression in her first recital and in no few respects it gave pleasure to hear her sing again last night. She has a fine natural voice and no few of her numbers were effectively delivered. Her attractive stage appearance and dignity of manner were again features enhancing the favorable vocal attributes of her delivery. She sang to an audience of good size and received warm applause.—*Sun*.

Jeannette Vreeland, soprano, giving her annual recital last night in Aeolian Hall, displayed an enthusiasm befitting the Spring-like weather. She sang from a stage decorated luxuriantly with palms and Southern smilax, altogether a colorful picture. The young singer marked an advance from the debutante, showing a competent mastery of mood and style in interpretation.

Joseph Marx's "Night and Roses," which she added as an encore to a group of songs, was done with full-throated fervor and abandon that kept her audience asking for more.—*Times*.

Management:
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Week in New York Brings Recitals of High Interest

Varied Musical Fare Draws Audiences of Size to Manhattan's Concert Rooms—Casals Says Farewell for Season and Mirovitch Returns After Long Absence—Gigli Greeted by Crowd in Recital in Century Theater—Mary Lewis Creates Good Impression in First Recital

ABOUT an average week in the matter of numbers, the recital halls had several events of more than ordinary interest to offer to New York's music lovers. Several debutants were among the numbers, Mary Lewis, the Metropolitan recruit from the Follies, who was heard in Carnegie Hall. Nina Wulfe, a Stadium Auditions winner, showed promise in her first appearance, and various other artists, familiar and unfamiliar, were heard.

Jerome Rappaport, Pianist

Jerome Rappaport, juvenile pianist, gave a recital in Aeolian Hall on the afternoon of Feb. 22, presenting a program that departed from the conventional in a "Toccata" by Paradies, an "Arietta" by Leo, a "Gigue" by Graun, a "Humoreske" by Howard Brockway, and a "Prelude" and "Capriccio" by Ernest Hutcheson. Familiar items were the "Pathétique" Sonata of Beethoven, Daquin's "Le Coucou," Mendelssohn's "Rondo Capriccioso," Schumann's "Des Abends" and "Aufschwung," a Chopin Nocturne, a Schubert Impromptu and two numbers by Rachmaninoff.

The lad played with a technical ease and a general musicianship very creditable for one of his years. His readings were conscientiously faithful to marks of expression and tempo, and contained slight evidence of individual interpretation, except in his penchant for abrupt contrasts in dynamics. While his style is immature, it has good formative elements of artistic taste and structural proportion. B. L. D.

Casals' Final Recital

Pablo Casals, 'cellist, gave his final concert of the season in the Town Hall on the evening of Feb. 22, assisted by Nikolai Mednikoff at the piano. The program began with César Franck's own transcription for 'cello of his Violin Sonata in A. Later, there were pieces by Bloch, Fauré, Hurlé and Saint-Saëns, a group of Choral Preludes by Bach in arrangements by Kodaly, and as a finale, an Adagio and Allegro by Boccherini.

The Franck number is not one of thrilling interest, and sounds better in its original form. That Mr. Casals, however, got all that was good in it to the last drop, is axiomatic. The short pieces, particularly Fauré's "Papillons" and "Petite Chanson" by Hurlé, were of decided charm, but as much cannot be said for the Bach arrangements. The Boccherini was greatly applauded and Mr. Casals was forced to all but double his program by his enthusiastic admirers. J. D.

Alfred Mirovitch's Recital

Alfred Mirovitch, Russian pianist, for some seasons kept busy in the West with concerts and teaching, gave the first of three recitals Tuesday evening, Feb. 23, in Chickering Hall. His program consisted of the Bach-Tausig Toccata and Fugue in D Minor, Bach's A Minor Violin Sonata, transcribed by Leopold Godowsky, sixteen Brahms Waltzes, Op. 39, the A Major Intermezzo and E Flat Rhapsody, and Beethoven's Sonata quasi una Fantasia, known better as the "Moonlight" sonata. Mr. Mirovitch lived well up to his reputation as a very able and discriminating pianist. He played the Toccata and Fugue with great skill, and made it at times so big and bold that tiny Chickering Hall had to gasp for

breath. Godowsky's excellent transcription of the A Minor Sonata was less flamboyant, more clearly interpreted. The Brahms Waltzes were played with exquisite delicacy and rhythm, as were the first movements of the Beethoven Sonata. There were several encores and every possible evidence of an audience's sincere approval. E. A.

Mischa Weisbord Début

Mischa Weisbord, eighteen-year-old Russian violinist, made his American debut Tuesday evening, Feb. 23, in Carnegie Hall. He played Sinding's Suite, Op. 10, the Bach Chaconne, Vieuxtemps' Concerto in A Minor, and a final group of shorter numbers by Erdenko, Schubert, Gluck-Kreisler and Sarasate. Mr. Weisbord is a good if not a notably distinctive violinist, and Tuesday evening he did his bit for the name of Mischa very creditably. His style was not particularly suited to the Bach unaccompanied Chaconne. He was too nimble, too well equipped, to let himself be tripped up by technical obstacles, to be sure; but at his hand, Bach was less beautiful than dull. Far better was his interpretation of the Vieuxtemps Concerto, which he played brilliantly, smoothly, with a fine, deep tone. Erdenko's "Koll Nidrei," Schubert's "Moment Musical," Kreisler's arrangement of Gluck's "Melodie" and Sarasate's "Jota Navarra," were well played, all of them, and won a fitting number of encores. Kurt Ruhrseitz accompanied. E. A.

Nina Wulfe in Prize Recital

Nina Wulfe, a young violinist, one of the Stadium Auditions winners of 1925, was heard in Aeolian Hall on the evening of Feb. 23, the recital appearance being the prize in the contest. Miss Wulfe, with the invaluable Harry Kaufman at the piano, was heard in a program of three numbers only, the Brahms Sonata in A, Op. 100; the Chausson Poème, and the F Sharp Minor Concerto of Ernst.

Miss Wulfe's playing is impressive, largely because it has in it something arresting, which seems to be pointing toward the future. This is not saying that her playing is not already good, but rather that unlike many early-blooming violinists, she is not, apparently, saying all she has to say right now. In other words, she has artistic reticence, which is seldom a quality of youth.

Her tone is round and of sufficient fullness, and there is a lightness about her bowing that betokens individuality. The Ernst was the most satisfactory number, as both the Brahms and the Chausson, especially the latter, are strong meats for the young.

One expects worth-while things from Miss Wulfe. J. A. H.

Cornish Second Recital

Winifred Young Cornish presented a Bach program at her second recital in the Town Hall on Feb. 23, with the assistance of Dorothy Brewster Comstock, violinist; Carleton Sprague Smith, flutist; Lynnwood Farnam, pianist, and a string quartet. Beginning with the Fifth Brandenburg Concerto, the program included Harold Bauer's transcription of the Partita in B Flat; Mrs. Cornish's own arrangement of the B Minor Prelude for organ; Passepied, Sarabande and Echo, and the first performance of the arrangement of the Concerto in A Minor for four pianos and strings, for two pianos and strings, by Mr. Farnam, who also played the second piano part. As in her previous concert, Mrs. Cornish disclosed her sound musicianship and seriousness of purpose. The ensemble numbers sounded rather precise and lacked warmth, still they were not devoid of interest, and the players kept well together. Encores followed each group. G. F. B.

Helen Mennig in Début

Helen Mennig, hailing from Buffalo, was heard in her first New York recital in Aeolian Hall on the afternoon of Feb. 24, in a well selected program. Miss Mennig, who has had the advantage of study under two of the most famous teachers of her instrument, showed results of her schooling in many ways. Her tone quality was, in general, good, and her technique adequate, though somewhat obviously so in spots. Her pedaling was poor and frequently a mass of strings continued vibrating through an entirely unrelated chord. The third group was the best played, including a

piece by Sibelius-Palmgren, "Mountain Trolls at Evening Play" by Kaski, given for the first time in this country, and two pieces by Marion Bauer. The B Flat Minor Scherzo by Chopin ended the program. Miss Mennig shows promise and with so firm a foundation, may be expected to go far. J. D.

Mieczyslaw Horowitz Returns

Mieczyslaw Horowitz, pianist, who was heard in this country as a *wunderkind*, returned as a mature artist on the stage of the Town Hall on the afternoon of Feb. 24, his program including a Sonata in D by Mozart, the A Major Sonata, Op. 101, of Beethoven, three Debussy numbers and three by Chopin.

Mr. Horowitz is a sincere and well-equipped artist, with a forthright attitude toward what he plays; his tone is good and his technique all that could be desired. That he is a pianist of striking individuality, however, cannot be said. He distinguished nicely between the styles of the Mozart and the Beethoven Sonatas, but the first series of Debussy's "Images" was, perhaps, the most interesting playing of the afternoon. In this, both tone-color and conception were strikingly in the mood of the pieces. The F Minor Ballade of Chopin, Op. 52, as well as two Etudes and the B Flat Minor Scherzo (played synchronously in Aeolian Hall by another pianist) completed the program. J. A. H.

Paul Stassevitch as Pianist

Paul Stassevitch, who made an appearance last season as a double-barreled soloist, playing both piano and violin concertos with orchestra, was heard in recital in Steinway Hall on the evening of Feb. 24, in his pianistic karma.

The program included the Liszt transcription of the Bach G Minor Fantasia and Fugue, Schumann's "Carnaval," the Skriabin Sonata, Op. 53, three Chopin numbers and the "Naila" Waltz in Dohnanyi's transcription.

Mr. Stassevitch displayed some of the good points that characterized his pianism last season, notably an appreciation of phrase-line, and some excellent tone. He was apt, however, to play loud passages too loud and soft ones too soft, and the result was a sort of violent swinging of the pendulum between two extremes. The most satisfactory playing of the evening was in the Skriabin Sonata, which seemed much to the artist's taste. His interpretation of the "Carnaval" was in some respects original, perhaps a little too much so, but the intention was clear, which is saying much for most departures from tradition. All in all, the recital was an interesting one and was greatly enjoyed by the capacity audience. J. D.

Giovanni Morelli's Début

Giovanni Morelli, a young tenor said to have been discovered while working in the barber shop of a Newark department store, made his debut in the music salon of Chickering Hall on the evening of Feb. 24, assisted by Cornelia Zuccari, soprano, and Joseph Franco, violinist. The program was somewhat fatiguing in its preponderance of operatic numbers, eleven out of seventeen being from stage pieces.

Mr. Morelli's voice, though small in volume, is naturally a pleasing one, but is much impaired by a reedy, nasal quality, and his breath support not what is required for the strain of grand opera arias. A lack of repose also detracts somewhat from the effect of Mr. Morelli's singing, but an agreeable personality did much to cover up small defects.

Mme. Zuccari and Mr. Franco both showed themselves well-rounded and capable artists. J. A. H.

Dushkin's Second

Ravel's "Tzigane" formed a piquant morsel in Samuel Dushkin's second violin recital of the season at Carnegie Hall on the evening of Feb. 24. This delightful parody on gipsy fiddling (which pays its respects also to Liszt's Hungarian Rhapsodies) was accomplished in very expert fashion by Mr. Dushkin and his accompanist, Raymond Bauman. It is a work admirably adapted to Mr. Dushkin's clever dexterity, without requiring sustained beauty of tone (being in large part written atonally). The performance was a *tour de force* and brought back the artist to bow repeatedly. The staple fare of the concert included the Mendelssohn Con-

certo and the Handel Sonata in D. The Concerto had moments of the graceful witchery which Mr. Dushkin can command, endowed with his characteristic thin and sweet tonal quality. It was a buoyant performance, not always impeccable technically. The rest of the program included three Traditional Hebrew Themes by Kirman, Gershwin's "Short Story" and the Wieniawski "Russian Carnival." Mr. Bauman was a very musicianly accompanist. R. M. K.

Bruce Benjamin's Second

Bruce Benjamin, who made his New York debut recently, was heard in a second recital in the Town Hall on the evening of Feb. 24. In spite of a heavy cold, Mr. Benjamin carried through his program to the delight of a large audience. A group of Schumann songs, all comparatively unfamiliar, was the high light of the evening, though some Scotch Folk-songs arranged by Helen Hopekirk, were a close second. The first group was of two Handel numbers, the second, a group in French, and the final group, of songs in English. Mr. Benjamin's singing throughout the program had much of interest and he was applauded and even cheered after some of his numbers. Coenraad Bos at the piano played magnificently. C. E. S.

Curtis String Quartet

A new chamber music organization, the Curtis String Quartet, composed of four faculty members of the Curtis Institute of Music in Philadelphia, made its first New York appearance in the Town Hall on the evening of Feb. 25. Carl Flesch, Emanuel Zetlin, Louis Bailly and Felix Salmond need no introduction to the public. If they were to choose a motto for their ensemble, it would not be: "United we stand, divided we fall," but: "E quatuor unum."

Each of these artists is versed in the playing of chamber music, and short as their association has been in this particular grouping, their experience has enabled them to derive a maximum of accomplishment from a minimum of time. Few indeed were the flaws that one could detect in their admirable performances of three quartets—the A Minor of Brahms, Op. 51, No. 2; the D Minor of Haydn, Op. 76, No. 2, and the C Major of Beethoven, Op. 59, No. 3.

What evidences there were of recent fusion resided not in the technical collaboration but in interpretative unanimity. There were parts of the Brahms and Beethoven quartets in which a complete synthesis of four minds was not attained. One felt slight cross-currents in the flow of the music, subtle indications that some points of temperamental disagreement had not been thoroughly worked out. These divergencies were absent from the Hadyn quartet, which was read with absolute unity of intention.

On the technical side, the playing was uniformly expert in attack, flexibility of phrasing and blending of tones. The readings were animated by a zest that imparted freshness to familiar music, and were notable for purity of style and poetic eloquence. L. S.

Manhattan Double Quartet

The Manhattan Double Quartet and Rose Reed, contralto, shared the program of the concert given in Aeolian Hall on the evening of Feb. 26. Mme. Zeta V. Wood directed the vocal octet, composed of Louise Krulowitz, Dorothy Lungen, Frances Reiter, Theresa Santoro, Esther Lefkowitz, Florence Hoffman, Mary Meyer and Myra Jackson. The accompanists were Ida Bird for the ensemble and Meta Schumann for Miss Reed.

Fresh, young voices, singing with good intonation and well-blended timbres, made the readings of the double quartet enjoyable. The ensemble attacked with precision, dealt flexibly with rhythms and comported itself as a carefully trained group. A little more variety in tonal shading would improve its work.

The octet began with choruses from "Rienzi" and "Der Fliegende Holländer," appeared subsequently in groups of songs by Mendelssohn, Arthur Foote, Dennee-Smith, Pinsuti, Stickles, Bendel and Brewer, and closed the program with folk-songs arranged by Paul Ambrose, William Rees and Dudley Buck.

Rose Reed chose for her first group the conventional triad of Secchi's "Lungi

BRAILLOWSKY

Seventh Appearance in Chicago this Season — Recital Orchestra Hall

F. L. in *Chicago Daily Journal*,
Feb. 22, 1926

Alexander Brailowsky, zealous young high-priest of the pianoforte, stored a tremendous success Sunday afternoon in Orchestra hall.

The impressive concert he gave was fashioned entirely of Liszt and Chopin numbers, the Liszt B minor sonata being the most important.

This sonata of Liszt's is to the repertoire of the piano almost what the Rheims cathedral is to architecture. Brailowsky soared through its lofty sorrows, brooded like an ascetic monk in its vast alcoves, wandered questioningly among its columns, down its aisles, under its nave, and seemed to be striving to get somewhere beyond the majestic confines of the composition into an ineffable and improbable Beyond: It was a magnificent interpretation of a work that easily collapses under unelectric fingers.

Brailowsky came outside the work, as it were, and viewed with calm intensity the soaring facade and sharp silhouette of the Liszt composition which was dedicated to Robert Schumann. It seemed to become in the pianist's imagination a skyscraper of infinite spires—truly an orchestral work for the piano.

The tonal moonlight of the G major nocturne, the ingenious texture of the scherzo, and the Asiatic exoticism of the mazurka gave equal satisfaction to musical appetites. Brailowsky settled any doubts concerning his mastery of the keyboard.

We were completely "howled over" by the titanic powers and the complex attributes of this young genius.—HERMAN DEVRIES, *Chicago Evening American*.

Not many pianists who appear today can give the music they interpret the quality of spontaneous recreative impulse of Mr. Brailowsky.—OLIN DOWNES, *New York Times*.

... More than a brilliant player—That there is a high temperature in his fire was convincingly shown in the Schumann number—but Mr. Brailowsky's large supply of temperament is well tempered with reason.—F. D. PERKINS, *New York Herald Tribune*.

Brailowsky is the new figure in the pianistic world. He is that humanly interesting



kind of man who, with great talent for music, poetic feeling and imagination, is still in the virtuoso stage.—KARLETON HACKETT, *Chicago Evening Post*.

Brailowsky, one of the formidable piano technicians of the day. . . . He played this big program with a command of the mechanics of the piano which astounded us all . . . musical feeling in all that he did. Remarkable piano playing.—MAURICE ROSENFELD, *Chicago Daily News*.

Astonishing poise and a magnificent command of the keyboard.—EUGENE STINSON, *Chicago Daily Journal*.

Karleton Hackett in *Chicago Evening Post*, Feb. 22, 1926

Alexander Brailowsky in
Piano Recital at Orchestra Hall.

Mr. Brailowsky has the poetic feeling for Chopin and, what is quite as much to the point, the kind of fingers for that peculiarly pianistic music. Many men may feel that they have the true intuition for Chopin's mode of thought, but, lacking the fingers, they cannot prove it. Mr. Brailowsky can give a convincing demonstration because he has the means of expression. In these days of universal virtuosity you might not think this worthy of special remark, but not all virtuosos fingers can play Chopin, not by any manner of means. There must be poetry in a man's soul and fire in his heart, and it must be the sort that wells up spontaneously from the heart and is not pumped laboriously from the brain. You can always tell the difference. Musicianship and a coordinating brain must have, but the emotions are something else, and, lacking them, there is no true Chopin playing.

Mr. Brailowsky had the poetry and the fire and the technical clarity with which he gave expression to the spirit of the music, carried the meaning home with force. Brilliant playing and in the Chopin feeling.

One of the greatest living, if not the very greatest, exponent of Chopin's compositions.—JAMES DAVIES, *Minneapolis Tribune*.

No player of the piano that I can call to mind, including the golden Pole, seems to me to make

himself so much a part of his instrument as Brailowsky. . . . He gave a supreme performance.—SOUTHWORTH ALDEN, *Minneapolis Daily Star*.

No newcomer among pianists has made so good an impression as did Brailowsky. . . . Beyond this is a tremendous personality.—FRED J. LISSFELT, *Pittsburgh Chronicle-Telegraph*.

Such Chopin playing as Brailowsky put over last night was something to remember for years to come.—JOSEPH MAERZ, *Macon (Ga.) Daily Telegraph*.

October-December, 1926, Touring Europe Third Consecutive American Tour, Beginning January, 1927, Including All Pacific Coast, Now Booking

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WITH only New York's resident orchestras in the field, the week was one of the least eventful of the season for Manhattan's patrons of the symphony. Three concerts by the New York Symphony presented the same program with the exception of the soloist, Josef Hofmann appearing at the Thursday and Friday pair, when he played the Schumann Concerto, and Irene Scharrer at the Sunday concert, with Beethoven's Fourth Concerto as her medium in her New York debut. A novelty by Ernst Krenek, his Concerto Grosso, No. 2, was presented at all three concerts.

Wilhelm Furtwängler, leading the Philharmonic, played for the first time in New York a Respighi Suite of old dances and airs for the lute.

Furtwängler Introduces Respighi Novelty

The New York Philharmonic, Wilhelm Furtwängler, conductor; Carnegie Hall, Feb. 25, evening. The program:

Overture to "The Corsair".....Berlioz
Second Suite of Old Dances and Airs
for Lute transcribed by.....Respighi
(First time in New York)
Symphony, No. 6.....Tchaikovsky

The novelty of this program was Ottorino Respighi's second suite of transcriptions for orchestra of music composed by Italian and French lutenists of the Sixteenth and Seventeenth centuries. It consists of four parts, the first being a Ballet with a Gagliarda, a Saltarello and a Canario composed by one Fabrizio Caroso in the Sixteenth century; the second, a "Rustic Dance" by Jean Baptiste Besard; the third, a composition of unknown origin called "The Bells of Paris," with which an Aria attributed to Père Mersenne, a Franciscan monk, is used as a middle section, and the fourth, a Bergamesca by Bernardo Gianoncelli. The four parts of the suite are well contrasted in spirit and style and have been judiciously scored. All the compositions used are spontaneous, almost naïve, and fragrant with the charm of their period and purpose, and in their present form they make very delightful music for an audience of today. In the scoring, effective use in preserving the musical atmosphere of the time has been made of a harpsichord, modern version, played by two players.

To the larger part of the audience, the opening Overture to "The Corsair" by Berlioz was as much of a novelty as the Respighi suite. Needless to say, Mr. Furtwängler gave free rein to his imagination, making the utmost of the dramatic possibilities offered. It was a

performance of superlative excellence that would have idealized a much less meritorious Berlioz work.

It was inevitable that in the fullness of time, the "Pathetic" Symphony of Tchaikovsky should find its place on a Furtwängler program. It was an extremely brilliant performance, magnificently imposing in its torrential climaxes of tone, but it was a too healthy Tchaikovsky for the "Pathetic" Symphony and it failed to grip the hearer. Probably no one that is not of the composer's own people could give a more symmetrical and imposing exposition of the work as such, but, after all, the "Pathetic" would seem to be only for a conductor of Slavic blood and temperament. The audience was very demonstrative and recalled Mr. Furtwängler many times throughout the evening.

C. E.

Hofmann with Symphonists

The New York Symphony, Otto Klemperer, guest conductor, Josef Hofmann, pianist, soloist. Carnegie Hall, Feb. 26, afternoon, and Feb. 26, evening. The program:

Concerto Grosso, No. 2, Op. 25.....Krenek
(First performance in America)
"Till Eulenspiegel".....Strauss
Concerto in A Minor.....Schumann
Mr. Hofmann
Prelude and Finale, "Tristan und Isolde".....Wagner

Because the Thursday afternoon concert conflicted with the Metropolitan "Rheingold," the reviewer heard this program at its Friday evening repetition, when the convenience of the numbers was altered, due to the late arrival of the solo violinist, whose presence was essential to the performance of the Krenek novelty. But first, second, or last, this Concerto Grosso would probably have had the same deadening effect on any program. The composer, a pupil of Schreker, is one who shares the Schönberg leech for atonality, and, like Stravinsky, disclaims any intent to express emotions. He has been described

Chicago Opera Opens Birmingham Series

[By Telegraph to "Musical America"]

BIRMINGHAM, ALA., March 2.—This city's first season of opera under the auspices of the Birmingham Civic Opera Association was opened by the Chicago Civic Opera Company with a splendid performance of "Aida" on the evening of March 1. The work was given before an immense audience in the Municipal Auditorium. The performance was a veritable triumph for Rosa Raisa as Aida; Cyrena Van Gordon as Amneris; Charles Marshall as Radames; and in other rôles Giacomo Rimini and Virgilio Lazzari. Georgio Polacco conducted with much effect. The success of the season seems assured, and the whole city is in a festive mood.

FERDINAND DUNKLEY.

Polish Violinist to Make N. Y. Début

Siegmund Schwartzstein, Polish violinist, assisted by Alberto Bimboni at the piano and organ, will give his first New York recital on March 17 in Town Hall. His program as announced comprises works by Vitali, Bruch, Paganini, Sinding and Cyril Scott.

Gigli to Give Detroit Concert in May

Beniamino Gigli, tenor, of the Metropolitan Opera, announced early this week that he will return to Detroit to give a concert on May 6. His recital there, scheduled for Feb. 23, was not given and Mr. Gigli hurriedly left the city. This action, it was stated, followed

Guitrys to Appear Here in Opera "Mozart"

THE appearance in New York early next season of Sascha Guitry and his wife, Yvonne Prinemps, in Mr. Guitry's operetta, "Mozart," is announced by E. Ray Goetz. The work, which first won success in Paris, was subsequently adapted for London, where it is now being presented by the Guitrys. Mr. Goetz sailed for England this week to complete arrangements for the production.

as "a typical child of his generation, devoid of sentimentality, anarchistic in his aesthetic views, without the least reverence for tradition."

This Concerto Grosso proved on hearing, to be one of those typically sterile works of the neo-Teutons. Its form harks back to Bachian and Handel days, to which its avoidance of tonality and its abundance of harsh disharmony proffer the now familiar violent contrast. There is counterpoint galore, but if this score possesses a single salient musical idea, it utterly eluded one very attentive listener.

Mr. Hofmann may have been discouraged by what went before. Seldom has he played with such matter-of-fact satisfaction in the mechanics of his art. These, it is true, were thrice admirable. But the Schumann seemed as far from its own romantic self as Hofmann from his.

There was much of conductorial "reading" in the other numbers. "Eulenspiegel" had dash and din; but, for this writer, at least, everything was in the "Tristan" music but the essential drama.

The orchestra was thoroughly responsive, and the entire program moved celeritously.

O. T.

Irene Scharrer's Début

New York Symphony, Otto Klemperer, guest conductor, Irene Scharrer, piano soloist; Mecca Auditorium, Sunday afternoon, Feb. 28. The program:

Concerto Grosso, No. 2.....Krenek
"Till Eulenspiegel".....Strauss
Concerto, No. 4.....Beethoven
Prelude and Liebestod, "Tristan und Isolde".....Wagner

The occasion marked Miss Scharrer's debut in New York. She is essentially a musicianly player. Her tone is musical, if not especially sonorous, her technique clean, her phrasing artistic. There was not, in Miss Scharrer's interpretation of the Beethoven Concerto, the sweep and breadth, the large vision that some Beethoven enthusiasts expect. On the other hand, her concept of the score seemed at times unduly sentimental; but her reading was uniformly expressive. If Mr. Klemperer had different ideas in regard to this number, he laid them aside in Miss Scharrer's favor and conducted in the spirit in which she played.

The rest of the program was a repetition of music previously given by Mr. Klemperer, and played in the manner with which local audiences are happily familiar.

D. B.

Philharmonic in Waldorf

For the second time this season the New York Philharmonic Orchestra gave a concert in the Waldorf-Astoria on the evening of Feb. 23, for the subscribing members of the Philharmonic Society and their guests. On this occasion Wilhelm Furtwängler had his turn as host-conductor, and presented, in accordance with custom, a program of light music.

Mozart's "Eine kleine Nachtmusik" was the most pretentious work offered, and was played with great delicacy and charm. Of the shorter numbers on the program, the "Kaiser Waltz" of Johann Strauss proved the *pièce de résistance*. The verve and rhythmic vitality of the performance aroused the audience to an enthusiastic demonstration.

L. S.

Ganz to Receive Honor Legion Award

ST. LOUIS, March 1.—Rudolph Ganz, conductor of the St. Louis Symphony, received a cable on Monday of last week announcing the fact that the insignia of the French Legion of Honor has been conferred upon him. He will receive the award when he visits Paris this summer.

Cecil Arden to Make Appearances

Cecil Arden, mezzo-soprano of the Metropolitan, following her return from a Western tour will be heard in several future appearances, among them one at the Metropolitan's Sunday night concert on March 7. Miss Arden will give a recital in Cortland, N. Y., on March 9.

David Putterman to Give Recital

David J. Putterman American tenor, will give a song recital at Town Hall, on Tuesday evening, March 9. He will be assisted by the Arya Trio, consisting of David A. Barnett, pianist, Efim Rosenoff, cellist, and Max Weiser, violinist.

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CORTOT



Alfred Cortot, foremost French Pianist and one of the greatest artists of our time, returns for a limited tour next season, beginning October 15th and ending December 15th. A few significant extracts from the New York reviews of Mr. Cortot's last previous appearance here are appended:

Olin Downes in the Times—"A performance of magnificent authority, grasp and color, by a virtuoso whose technical resources it would be difficult to discuss."

W. J. Henderson in the Sun—"The art of Mr. Cortot was a matter which is likely to dwell long in the memory. This was masterly piano playing and it evoked long and loud plaudits from the audience."

Lawrence Gilman in the Herald Tribune—"Mr. Cortot, that splendid artist who grows constantly in artistic stature, played with superlative skill and verve."

Pitts Sanborn in the Telegram—"Then that admirable pianist, Alfred Cortot, played with penetrating appreciation and in the last pages with a dazzling buoyancy, the Franck Variations."

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COAST PLAYERS GIVE BACH ARRANGEMENT

Hertz Conducts Pleasing List
—Matzenauer and Gigli
Heard

By Marjory M. Fisher

SAN FRANCISCO, Feb. 27.—The San Francisco Symphony gave its ninth pair of Symphony concerts at the Curran Theater on Feb. 12 and 14, Alfred Hertz, conducting. The program was as follows:

Suite for Orchestra, No. 6... Bach-Wood
Prelude to "The Deluge"... Saint-Saëns
"A Night on the Bald Mountain,"
Moussorgsky

Symphony, No. 4... Tchaikovsky

The orchestra played with unusual spirit and gave keen delight to the audience. The Wood arrangement of six Bach pieces was given for the first time here, and was especially interesting, the instrumentation being at once modern and yet handled in the true Bachian manner. The Moussorgsky "Night on a Bald Mountain" pleased greatly. Heights were attained in the Tchaikovsky Fourth, which was given a deeply imaginative and clear interpretation.

Beniamino Gigli, tenor, making his

only San Francisco appearance of the season in the Civic Auditorium on the afternoon of Feb. 14, thrilled a large audience with his exquisite singing. Opening with the Meyerbeer aria, "O Paradiso," Mr. Gigli sang works by Donaudy, Buzzi-Peccia, Carnevali, Rachmaninoff and Gluck, an aria from "Martha" and with his assisting artist, Rosa Low, a duet from "La Bohème." Miss Low sang an aria from "Manon" and a group of English songs with impeccable diction. Vito Carnevali played the accompaniments. The concert was under the management of Selby Oppenheimer.

Margaret Matzenauer, contralto, sang to a capacity audience in the same auditorium on the following night as the sixth event in the Elwyn Concert Series. The program presented representative compositions by Schumann, Brahms, Wolff, Schubert, Delibes, Chausson, Fourdrain, Gretchaninoff, Arensky, Rachmaninoff, Grieg, and others. Mexican and Cuban folk songs were a feature. The singer's mastery of tone coloring was evident throughout the program. George Vause was the capable accompanist.

Norman Smith, pianist of eighteen years, appeared in recital under Alice Seckels' management on Feb. 16, in the Fairmont Hotel. He successfully presented an ambitious program of classics, assisted by his teacher, George Kruger, who played the second piano in Liszt's "Hungarian" Fantasie.

"FIGARO" MAKES BOW BEFORE LONG BEACH

Recital by Kochanski and
Lists by Residents
Approved

By Alice Maynard Griggs

LONG BEACH, CAL., Feb. 27.—Kathryn Coffield, director of the Seven Arts Society, presented W. Wade Hinshaw's Opera Company in "The Marriage of Figaro," before an audience which filled the Auditorium on Feb. 13. This was the first time a production of this kind had been brought to Long Beach, and the enthusiasm with which it was received forecasts a new standard in the musical events to be given here.

In the Municipal Auditorium, on Feb. 12, L. D. Frey, manager of the Philharmonic Course, presented Paul Kochanski, violinist, in recital. The large audience was enraptured with the masterful performance of the artist. The Concerto in A Minor by Vivaldi was individual in interpretation. Works by Mozart, Bach, Chopin, Saint-Saëns, Rimsky-Korsakoff, Wieniawski and Brahms were also given. Gregory Ashman was a delightful accompanist.

"The Love Theme" was the subject for the Music Study Club program on Feb. 10, in charge of Jane Stanley and Mrs. A. M. Porter. Compositions of Schumann, Soderberg, Rachmaninoff, Strickland, Rubenstein, Tchaikovsky and Curran were presented.

The program for Community Service on Feb. 1 was presented by William Conrad Mills, choirmaster of First Methodist Episcopal Church. Pupils of Mr. Mills' appearing were Evelyn Ford, Bernice Brown, Garnette Rynearson, Cecil Sterling Price, Gomer Powell, Otto Smith, Margaret Trainer and Constance Weisgerter.

A musical program at the home of Julius Fisher was given by Elsie Manion, violinist, and Frank Geiger, baritone.

Eva Anderson, violinist, and Ivy Lake, pianist, appeared before the Woman's City Club.

Umberto Sistarello, violinist; Joyce LaVerne Tucker, soprano, and Mabel Stephenson, pianist, gave a program for the College Woman's Club.

Elizabeth O'Neil presented Bernice Gaunt in a piano recital recently. The young artist, who is only thirteen years

Oregon Clubs Present Programs

PORTLAND, ORE., Feb. 27.—The program for the first February meeting of the MacDowell Club was furnished by the String Ensemble, Carl Denton, director, assisted by Marguerite Carney, soprano, with Barreme Tyler Stone as accompanist. The Monday Musical Club presented the club sextet, Genevieve Baum Gaskins, leader, with Helen Harper, violinist, at the home of Mrs. Frank Eichenlaub. The Nevin Choral Club, led by Minetta Magers, gave a recital at the Hill Military Academy.

JOCELYN FOULKES.

old, exhibited good understanding of phrasing, tone production and rhythm. Her technic was adequate for works by Bach and Grieg.

Under the direction of Robert Bolden, organist and choirmaster of St. Luke's Episcopal Church, the cantata "Bethany" was given on Feb. 14. The soloists were Florence Van Dyke, soprano; Gaynelle Shadle, contralto; Laurence Harris, tenor; Jack Jones and Douglas Normington, baritones.

BLOSSOM FETE PREPARING

Choruses to Join Santa Clara Forces—
Modern Harmony Discussed

SAN JOSE, CAL., Feb. 27.—The Richards Club, the Bel Canto Club and Men's Glee Club of the State Teachers' College, the Hale Company's Chorus, and selected singers from this city will augment the Saratoga and Los Gatos community choruses for the Santa Clara Valley Blossom Fête next month, when Earl Towner will conduct a new cantata that he is writing especially for the 1926 Festival. The San Francisco Symphony will be a feature of the first day's program and will play the orchestral score to the cantata under the composer's baton.

The San Jose Music Study Club heard a graphic paper on the subject of "Modern Harmony and Its Exponents in America" given by Mrs. Enos Paul Cook on Feb. 10. The discussion centered chiefly around the works of Ernest Bloch, Frederick Jacobi, Emerson Whitthorne, Edgar Varèse, Howard Hanson, Leo Sowerby, Wintter Watts and John Alden Carpenter. Mrs. Floyd Parton, soprano, Alys Williams, pianist, Marjory M. Fisher, violinist, and Mrs. Earl Towner, accompanist, assisted Mrs. Cook in the musical illustrations.

MARJORY M. FISHER.

Coast Artists Give Program on Lincoln's Birthday

SAN FRANCISCO, Feb. 27.—Alanna Marmion, mezzo-soprano, accompanied by Alfred Hurtgen, gave a striking program under the management of Ida Gregory Scott in the Colonial ballroom of the St. Francis Hotel on Lincoln's Birthday. Mme. Marmion sang numbers by Rhené-Baton, Fourdrain, Debussy, Dalcroze, Strauss, Hugo Wolff, Rubenstein, Bridge, Bax and Harty, and won appreciation both for the unhackneyed program and for her singing of it.

MARJORY M. FISHER.

Lieder Featured on Coast Program

SAN FRANCISCO, Feb. 27.—Gertrude Weidemann gave a song recital at the Scottish Rite Auditorium under the direction of the Elwyn Bureau. The singer did her best work in German lieder. Benjamin F. Moore was a sterling accompanist.

MARJORY M. FISHER.

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LARGE ASSEMBLIES FOR CAPITAL MUSIC

Fritz Kreisler and Edwin Hughes Are Visitors in Recitals

By Dorothy De Muth Watson

WASHINGTON, Feb. 27.—Fritz Kreisler played before one of the largest audiences of the year on Feb. 19, in Poli's Theater. Standees were three rows deep.

This concert was given under the local management of Katie Wilson-Greene, and it was not until after the stage hands began to move the scenery that Kreisler devotees reluctantly wended their way home. There seems to be no more popular artist in Washington than Mr. Kreisler, and he deserves all the homage he receives. His artistry is superb.

His program included the "Kreutzer" Sonata, a Concerto of Vieuxtemps, his own transcriptions of "The Volga Boat Song," and a "Russian" Hymn. He portrayed varied emotions and played with impeccable technic. Among his encores were the "Caprice Viennois," Dawes' "Melody," and "Goin' Home."

Edwin Hughes, pianist, opened a series of Lenten recitals in the First Congregational Church. This was un-

der the direction of Ruby Smith Stahl, choir director, and Charles T. Ferry, organist. The date was Feb. 22. Although there were many interesting events scheduled for the day (Washington's Birthday), Mr. Hughes attracted a large audience, which took pleasure in his artistic playing and was proud of the fact that the pianist was born in this city.

Heerman Trio Gives Second Festival Concert in Cincinnati

CINCINNATI, Feb. 27.—The Heerman Trio, a Cincinnati organization, presented the second concert of the Festival of American Chamber Music. It was assisted by Leo Sowerby, Chicago composer, who, with Walter Heerman, played his own 'cello sonata. The program opened with John Powell's violin sonata "Virginianesque," well played by Emil Heerman and Mrs. Thomie Prewett Williams. Great interest was aroused by Frederic A. Ayres' Trio in D Minor, which brought the festival to a close.

Elsa Clement Gives Recital in Toledo

TOLEDO, Feb. 27.—Something of the intimate atmosphere and charm of the old time parlor musicale was felt at the costume recital given Feb. 13 at Greene's Auditorium by Elsa Mae Clem-

ent, soprano, daughter of Lewis Clement, conductor of the Toledo Symphony. The program consisted of Old English, French, Slavic and little girl and boy songs, each costumed with great fidelity to period and motif. Miss Clement's sister, Miss Eve Clement, played splendid accompaniments.

HELEN MASTERS MORRIS.

Club Gives Tchaikovsky Program

SAN ANTONIO, TEX., Feb. 27.—A Tchaikovsky program was recently given before the Tuesday Musical Club under the chairmanship of Mrs. Stanley Winters. Portions of the "Pathétique" Symphony, arranged for two pianos were played by Mrs. Alexander McColister and Mrs. Ephraim Frisch. The Tuesday Musical Violin Octet, directed by Mrs. Edward Sachs, was also heard. Mrs. J. C. King, soprano, sang.

GENEVIEVE M. TUCKER.

Maryland School for Blind Gives Concert

BALTIMORE, Feb. 22.—The Maryland School for the Blind, of which John F. Bledsoe is superintendent, and Charles H. Bochau musical director, gave a concert at Newcomer Hall, on Feb. 21. The program brought individual appearances of pupils and choruses, which disclosed the fine training which is being given at the school. In addition to the program a group of songs was sung by Arthur Johns, baritone.

FRANZ C. BORNSCHEIN.

PORTLAND EVENTS PLEASE

Resident Artists Give Varied Lists—Women's Chorus Presented

PORTLAND, ORE., Feb. 27.—Phyllis Wolfe, soprano, and Alice Price Moore, contralto, gave a costume recital of old ballads and folk-songs for the MacDowell Club. Miss Wolfe, director of the Club's opera study class, was assisted in illustrations from "Aida" by Margaret Kennedy, soprano; Ernest Crosby, tenor; Stuart McGuire, baritone; Virginia Hutchinson Spencer, contralto, and Nettie Leona Foy, pianist.

Mrs. David Mackie arranged a program of Mendelssohn's works for the New England Conservatory Club.

The Fernwood Women's Chorus, led by Edith Collais Evans, sang "The Lady of Shalott," by Charles Bennett, at a municipal concert. Waldemar Hollensted, baritone; Kathryn Carrington, soprano, and Lucien Becker, organist, assisted.

Ruth Bradley Keiser lectured on contrapuntal forms before the Mu Phi Epsilon musical sorority.

JOCELYN FOULKES.

Lillian Hunsicker to Give Début Recital

Lillian Hunsicker, soprano, assisted by Frank La Forge, composer and pianist, will give her first New York recital in Aeolian Hall on March 8.

CONCERT MANAGEMENT
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PITTS SANBORN in THE NEW YORK TELEGRAM.

TYPICAL CONCERT NOTICES

SEASON 1925-26

"Miss Morgana has sung several times in Jamestown and each appearance seems to bring to her more applause than any previous visit."—Jamestown, N. Y., Morning Post, October 24th, 1925.

"A large audience assembled to greet the singer. . . . Gifted by nature with an exceptional voice Miss Morgana has been a good student. . . . Her voice has gained in fullness and breadth. . . . She rendered the passages with a crystalline clearness and a brittle brilliance truly remarkable."—The Jamestown, N. Y., Evening Journal, October 24th, 1925.

"Miss Morgana's voice is at once sweet and powerful. Her tones sounds like bells, her words are easy to understand. She possesses a manner of dignity and friendliness—charming always."—Rome, N. Y., Daily Sentinel, November 5th, 1925.

"Nina Morgana is a silversmith. That is to say, she sings and singing she presents to her audience her offering of jewels. Her voice is the metal. Her thoughts are the tools with which she works. Her craftsmanship is of Metropolitan Opera caliber."—Utica, N. Y., Daily Press, Nov. 6th, 1925.

"Her delicious voice rich and pure, always in perfect pitch was a great pleasure to listen to."—The Scranton, Penna., Republican, Nov. 8th, 1925.

"Miss Morgana sang to an audience of old and new friends that turned the concert into an intimately personal ovation. . . . Her voice is lyric in quality, ample in range and charming from its highest bell-like note."—Scranton, Penna., Times, November 8th, 1925.

"Miss Morgana was in fine voice and sang a most attractive program in excellent style."—Philadelphia, Pa., Public Ledger, November 17th, 1925.

"Miss Morgana pleased with her personal charm even before she began to sing. Amsterdam expected much of her, and she evidently gave of her best for her work was characterized by a considerable beauty of tone, true pitch and coloratura quality, with an ease and delicacy in the bird like passages of her song which was delightful."—Amsterdam, N. Y., Evening Recorder, February 10th, 1926.

"Before Miss Morgana had sung a note she had captivated her audience. Exotic, charming, the warmth and vivacity of Southern Europe, the grace and sophistication of metropolitan New York are combined in her personality. . . . Her voice is one of power, flexibility and brilliance. Her enunciation clear, her dramatic ability marked."—Concord, N. H., Telegram, February 12th, 1926.

"Miss Morgana delighted her audience with her remarkable voice, which is a soprano of very high range. She sings with a great deal of expression, at times reaching the highest notes with much power and at others being so delicate as to scarcely be heard. Miss Morgana is a brilliant singer, who fully senses the full meaning of her selections. Her vocal technique is most remarkable the arpeggios being sung with great perfection."—Concord, N. H., Monitor, February 12th, 1926.

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Rochester Singers Carry Opera to Dominion

ROCHESTER, Feb. 27.—Returning from a 6000-mile tour, which took them through the Canadian Northwest, Vladimir Rosing and some of the principals of the Rochester American Opera Company report an active interest on the part of the public in opera sung in English and presented in simplified form. The audiences were of substantial size and were cordial. The company returned with a small balance on the profit side of the ledger, something of a real achievement for an organization making its first tour.

Three complete performances were in the repertoire—"Martha," "Faust" and the twin bill of "Cavalleria Rusticana" and "Pagliacci." Excerpts from several other operas made up a fourth bill. In all, nineteen performances were given, the tour ending at Winnipeg. The settings were extremely simple. There was no chorus, and local orchestras were used, under Emanuel Balaban, conductor.

"I have felt for some time," says Mr. Rosing, director of the Rochester American Opera Company, "that the best way to create an opera public in this country is to simplify operatic production. The tour which we have just completed confirms me in the belief that this form of simplified opera, when presented in an artistic way, can be made attractive and enjoyable, and will find ready public response."

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"The elimination of large orchestra and ensemble and elaborate, expensive settings, make the venture financially safe. Being easily transported, it reaches smaller communities and helps to make operatic art more popular."

CANTON CIVIC OPERA ENDS SECOND SUCCESSFUL YEAR

"Faust" Presented With All-Resident Cast Except for Henri Scott's Appearance—Many Recitals Given

CANTON, OHIO, Feb. 27.—The Canton Civic Opera Company closed its second successful season when it presented the fourth of its ventures, "Faust," with an all-Canton cast except for Henri Scott, who had the rôle of *Mephistopheles*. His art is so well and favorably known that extended comment is unnecessary. The part of *Marguerite* was taken by Canton's popular soprano, Rachel Frease Green, who was one of the organizers of this company. *Faust* was sung by Harry West Jones. The *Valentine* was Clarence Dretke, and Mrs. Harry West Jones appeared as *Siebel*. The rôles of *Martha* and *Wagner* were sung by Pauline Gardner and John W. Stoner. The orchestra was composed of Canton musicians. The conductor was Rudolf Schueller, through whose able work the success of the company has largely been made possible.

The three MacDowell clubs, senior, junior and juvenile, have been active. William Strassner gave an illustrated lecture on "Instruments of Orchestra at Sight and Sound."

Gaul's cantata, "Ruth," was presented by the choir of the First Reformed Church, and "The New Earth" by Louise Garnett in First Christian Church.

Another concert in the First Christian Church was given by William Strassner, baritone; Mrs. Gale Watson Cable, vi-

Organist Plays at Washington State College

PULLMAN, WASH., Feb. 27.—Judson Waldo Mather, organist of Spokane, was presented in a recent vesper recital at the State College of Washington here. He played works of Guilmant, Mendelssohn, Tchaikovsky, Wagner and other composers, as well as his own "Mount Rainier" Suite. Heber D. Nasmyth, baritone, sang an aria from "Elijah" on this program.

Tenor and Pianist Heard in Newark

NEWARK, N. J., Feb. 27.—Francis Pangrac, tenor, and Anna Fuka-Pangrac, pianist, were heard recently in a joint recital at the Bohemian Auditorium. Mr. Pangrac sang an aria from Skroup's opera "Dratenik" and Blodek's "The Students," as well as songs by Smetana, Foerster, Fibich and other



All-American Operatic Organization Returns from Peaceful Invasion of Canada and Is Photographed at the Eastman Theater, Rochester, N. Y. The Members Are Some of the Principals of the Rochester American Opera Company. Seated, Left to Right, Are Margaret Williamson, Cecile Sherman, Mary Silveira, Ednah Richardson, and Brownie Peebles. Standing: Vladimir Rosing, Director; Donald McGill, Charles Hedley, George Fleming Houston, Philip Reep, Fred Michel and Emanuel Balaban, Conductor. All the Singers Are American-Born

"The performances had many points of excellence, especially the singing and acting. The scenic idea is still in a crude stage, and we used local musicians, insufficiently rehearsed, instead of carrying our own, but in spite of these defects, the public and press gave us a good reception and we feel that we have laid a foundation on which to develop and build."

The tour was not a tour of the Rochester American Opera Company as such,

but a private enterprise of Mr. Rosing's, with selected artists, made primarily for the purpose of testing the public response to this form of operatic presentation. The company included Ednah Richardson, Cecile Sherman, Mary Silveira and Margaret Williamson, sopranos; Brownie Peebles, mezzo-soprano; George Fleming Houston, bass; Charles Hedley and Phillip Reep, tenors; Donald McGill and Allan Burt, baritones, all young American-born singers.

In April the Rochester American Opera Company will give its third week of opera in Kilbourn Hall, presenting "The

linist; Helen Sigrist, soprano; Evelyn Kattman, pianist, and Mrs. Ira Penniman, organist, for the benefit of Daughters of Veterans. Ethyl Robinson, soprano, and Harry Chalmers, harpist, also gave a recital for the same association.

Edward C. Pottsmith, blind violinist, was heard in a concert at the Episcopal Parish House.

The McKinley High School gave a concert of Gilbert and Sullivan numbers. Leslie Hanson directing the Heidelberg Glee Club, gave a concert at the same place.

Recitals have been given by the following teachers: Gertrude Harvey, piano, Mount Marie College; Mrs. Charles Rowlen, voice; Verna Green, piano; Mrs. Joy Poorman, piano.

Mrs. C. C. Barrick, one of the founders of the Canton Woman's Club, was recently made an honorary member of the MacDowell Club, prior to leaving this city to take up her residence in Los Angeles.

Leona Roush, soprano of this city, is married to Lawrence Hollinger.

RALPH L. MYERS.

Czech composers in the native tongue. Mme. Fuka-Pangrac played piano works by Dvorak, Smetana and others. The concluding number, given jointly by the two artists, was a composition by Mr. Pangrac.

Omaha Responds to Onegin's Art

OMAHA, NEB., Feb. 27.—The Tuesday Musical Club presented Sigrid Onegin, contralto, in a song recital at the Brandeis Theater recently. A more perfect voice than Mme. Onegin possesses it would be difficult to find. Such a perfect scale and evenness throughout all registers, coupled with remarkable dramatic ability, made it possible for her to give her devoted audience a superbly-built program. Franz Dorfmueller played the accompaniments sharing honors with Mme. Onegin.

MARGARET GRAHAM AMES.

St. Louis Theater Engages Previn

ST. LOUIS, Feb. 27.—Charles Previn, for four years musical director of the Municipal Opera Orchestra, has returned to this city as orchestra conductor of the Missouri Theater. This is the largest orchestra in a motion picture house in St. Louis. Mr. Previn's engagement begins Saturday afternoon, Feb. 27.

HERBERT W. COST.

Marriage of Figaro," "Cavalleria Rusticana" and "Pagliacci." It has already this season given successful presentations in Rochester of "Martha" and "Madama Butterfly."

MARY ERTZ WILL.

HOOGSTRATEN CONDUCTS FOR JUVENILE AUDIENCE

Apollo Club Heard in Program of Choral Music—"Figaro" Given by Hinshaw Singers

PORTLAND, ORE., Feb. 27.—The third and final young people's concert by the Portland Symphony, Willem van Hoogstraten, conductor, was given on Feb. 20. The numbers played were Haydn's "Farewell" Symphony, part of Tchaikovsky's "Nutcracker" Suite, "Last Spring" by Grieg and "L'Apprenti-Sorcier" by Dukas. The interest manifested in and the attendance at these three morning concerts justify the directors in promising six programs of a similar nature for next season.

Choruses aroused enthusiasm at the Apollo Club concert, directed by W. H. Boyer. Among the works were "Oft in the Stilly Night," arranged by Matthew; Hadley's "Lucky Horseshoe" and "The Nun of Nidaros" by Dudley Buck. The incidental solos were sung by Arthur Johnson, tenor; J. Scott Milne, baritone, and Harold W. Moore, bass. Mr. Johnson sang a group of songs with May Van Dyke at the piano. Accompanists for the Club were Edgar E. Coursen and William C. McCulloch, pianists, and William Robinson Boone, organist.

"The Marriage of Figaro" received its first presentation here on Feb. 19. William Wade Hinshaw's company of schooled singers was greeted by a large audience at the Heilig Theater. The rôles were delightfully interpreted by Alfredo Valenti, Clytie Hine, Editha Fleischer, Kathleen Hart Bibb, Pavel Ludikar, Ralph Brainard, Ernest Otto and Celia Turrill. Hans Morgenstern was the musical director.

JOCELYN FOULKES.



MORIZ ROSENTHAL

Distinguished Pianist

KNABE EXCLUSIVELY

SEATTLE MUSICIANS MAINTAIN ACTIVITY

Gigli and Courboin Guests in
Calendar of Much
Interest

By David Scheetz Craig

SEATTLE, Feb. 27.—An outstanding event has been the appearance of Beniamino Gigli, tenor, whose concert attracted a capacity audience to the Metropolitan Theater. Mr. Gigli was in glorious voice. He was assisted by Rosa Low, lyric soprano, and Vito Carnevali, accompanist. The concert was sponsored by the Ladies' Musical Club.

Charles M. Courboin, organist, included Seattle in his Pacific Coast itinerary, giving an attractive program in the First Methodist Church.

Recitals at the Cornish School have included a piano program by Mary Louise Weeks. Vocal pupils of Sara Y. B. Peabody were heard on another occasion.

Paul Pierre McNeely instituted a series of advanced piano programs. The second was given by Gwendolyn Mines, assisted by Edwin Mackey, tenor, pupil of Alberta Jansen.

Kuria Strong presented a number of vocal pupils at the Wilsonian. The program was given by Margaret Jeffery, Gemma Paglieri, Adele Nahhas, Percy Stay, Marian Tucker, Bernice Copeland, Anna Doherty, Laura Pingrey, Luella Stanhope.

Vocal pupils of Helen Crowe Snelling were heard in a musicale with Mrs. Snelling at the piano. Participants were Anna Anderson, Margaret Mowatt, Irene Kalushe and Harlette Vorce.

Louise Van Ogle gave a lecture-recital on "Alexander Scriabin, Mystic" before the Ladies' Musical Club. Piano works by this composer were played by Mrs. Floyd Oles.

Piano pupils of the Risehari School of Music gave the third of a series of recitals recently.

Leonardeen Miller, piano pupil of Edouard Potjes, appeared in an interesting recital at the Hotel Sorrento. She was assisted by Sara Van Brooklyn Knight, violinist and pupil of Mme. Davenport Engberg.

Corynn Kiehl attracted a large audience to the Olympic Hotel and gave a program of modern music, featuring Campbell-Tipton's "Heroic" Sonata and Ballantine's Variations on "Mary Had a Little Lamb." Numbers by Schytte, Korestchenko, Cyril Scott and Godowsky were also played.

NEW ORLEANS PROGRAMS

Minneapolis Symphony, Spalding and Schipa Among Concert-Givers

NEW ORLEANS, Feb. 27.—Albert Spalding's recital, under the auspices of the Philharmonic Society, was an important event of the season. A beautiful program fascinated a large audience.

The Minneapolis Symphony, Henri Verbrugghen, director, also appeared in the Philharmonic series and gave an extra concert for children of the public schools.

Tito Schipa opened the series of concerts given here by Robert Haynes Tennant.

An interesting debut was made by Milou Voitier, niece of Eugenie Wehrmann-Schaffner, in a recital in La Louisiane Hall, on Feb. 1. The audience eagerly listened to the fine voice of the artist. Two years ago Miss Voitier won the Philharmonic scholarship for study in Europe. The young singer was particularly pleasing in a group of French songs, including "Pleurez, Mes Yeux" from "Le Cid," by Massenet.

MARY M. CONWAY.

Hoogstraten and Bauer Reap Honors

PORTLAND, ORE., Feb. 27.—Again a capacity house was aroused to enthusiasm when the Portland Symphony played under the baton of Willem van Hoogstraten on Feb. 15. Harold Bauer read the Beethoven Concerto in G with masterly finish. Mr. van Hoogstraten's accompaniment was of unsurpassed quality, as were his readings of the orchestral numbers, "L'Apprenti Sorcier" of Dukas and Rimsky-Korsakoff's "Schéhérazade." After the latter, Alfred Keller, concertmaster, shared the applause with the conductor.

ISABEL
RICHARDSON
MOLTER



Dramatic Soprano

"A VOICE OF CHARACTER"

"Clean enunciation . . . powerful, high soprano voice . . . pleasant timbre . . . straightforward, intelligent manner."—*Chicago Daily News*, Oct. 26, 1925.

"Poetic, moving, beautiful interpretation . . . most sympathetic, appealing quality . . . Emotional color and expression, pianissimo particularly winning. French diction had charm and character, as well as a native authority."—*Chicago American*, Oct. 26, 1925.

"Soprano voice of pleasing quality under good control, the soft, sustained phrases well sung."—*Chicago Evening Post*, Oct. 26, 1925.

"Voice of imposing dimensions handled with authoritative ease and with striking latitude of shading."—*Chicago Daily Journal*, Oct. 26, 1925.

"Interpreted with feeling and understanding and displayed a rich, clear soprano voice."—*Berlin, Germany*.

"Sang with exceptional spirit and artistry."—*Los Angeles Examiner*.

"Radiant personality . . . excellent taste in interpretation . . . sympathetic tone quality . . . a lovely pianissimo."—*Duluth (Minn.) Herald*.

"Voice of operatic volume is clarion clear. Her style is polished and she is gifted with a delightful rhythmic sense."—*Duluth (Minn.) News Tribune*.

"Displayed to the fullest advantage her range and remarkable voice control."—*Winona (Minn.) Republican-Herald*.

"Won her audience quickly. Not only her fine voice, which was sweet and caressing . . . but her manner and expression made her the true dramatic soprano."—*Austin (Minn.) Herald*.

"Proved to be a rare treat. Possessed of a voice of great power, and range yet flexible and sympathetic, she gave an interpretation to her songs that revealed the artist."—*Miami, Fla.*

"A powerful and sweet soprano, capable of myriad modulations."—*Waukesha (Wis.) Freeman*.

"Audience responded instantly to charming manner and beauty of voice . . . sings with surpassing sweetness and unusual range of tone."—*Kenosha (Wis.) Evening News*.

"Charmed the audience with the brilliance and sparkling quality of her lovely voice."—*Kenton, Ohio*.

"Of gracious presence, disclosed a dramatic soprano voice of fine timbre which she uses with finished artistry. A broad musical background is apparent in all she does."—*Evanston, Illinois*.

"A remarkably clear and beautiful soprano voice; a deep sympathy and understanding of the art of entertainment."—*St. Joseph (Mich.) Herald Press*.

E. A. LAKE, MANAGEMENT

101 Park Ave., New York, N. Y. Suite 1107

Midland Trust Bldg., St. Paul, Minn.

Following the Piano's Steps

[Continued from page 3]

thorn, because of the quill which plucked the strings.

"The name virginal, it is usually assumed, was given in honor of the virgin Queen Elizabeth, who was a skilled performer on this instrument, but this cannot be, for the name existed long before Queen Elizabeth was born," says Miss Van Buren.

"The probabilities are that the jacks, suggesting little jumping rods as they were played, the Latin word 'verga' or 'virgula,' descriptive of its action, was applied to it. The common household virginals had one string and one jack for each tone. Their form was rectangular or some varied triangular form, and, like all keyed instruments except the clavichord, the sound-board lay under the entire length of string. Some of these early virginals had a lute or theorbo stop controlled by a knee pedal. This was the beginning of the long line of improvements and attachments applied to the harpsichord in the Seventeenth and Eighteenth centuries. It increased in size and so grew into its bigger self, called the harpsichord.

"A second and then a third set of strings was added, each with its separate set of jacks, and by adding a second keyboard above the first, two voices of contrasting tone could sing at once. Some harpsichords had a fourth set of strings placed above the unisons and giving what is known as a sixteen-foot tone. The large harpsichords were not very common. They were too big and too expensive for household use. But the smaller members of the family were popular, as proved by frequent mention in the literature of the day.

"The Complete harpsichord of the Eighteenth Century was as perfect as man's thought could make it, but it lacked two important requisites. As the plectrum plucked the strings with equal force, no accents could be given, and the tones being always of the same strength, it lacked true expression. Any change of effect was produced by mechanical means, controlled by stops or pedals.

The Early Dulcimer

"While the makers were putting innumerable appliances to the harpsichord to cover up its monotonous voice, their attention was attracted to another instrument of antiquity—namely, the dulcimer of the early Assyrians. It is mentioned in the Bible along with the psaltery, and was very popular in Europe, and is still used in Hungary and all

Eastern countries. In shape it was four-sided, with few or many strings in groups of one, or two, or three strings. These strings were set to vibrating by being struck with small sticks or hammers in the hands of the player."

The attention of the harpsichord builders was attracted to it by the skilled performance of Panteleon Hebenstreit, about 1700. He was a music teacher of Hungary who became a famous player on the dulcimer. He invented a big instrument, having two sound boards (like two dulcimers together), the strings of one being of brass or steel, the other of gut. These he played upon with little mallets having a soft and hard side. His great skill in getting an unlimited amount of tone color, astonished all who heard him, and he was called upon to play before all the courts of Europe. He became the envy of the harpsichord builders of the day, and they all began to see if they could put hammers on their instruments.

"Cristofari, an Italian harpsichord builder, was the first to achieve this result, calling his instrument *cembalo colo piano e forte* (harpsichord with soft and loud.) Germany followed close upon his heels with a *hammerklavier*. These were not, however, the first hammer-keyed instruments, for there exists a Dutch piano dated 1610. No doubt Hebenstreit's playing gave the impetus to the builders of the Eighteenth Century. Italy led this impetus, but Germany developed the form, and to America in the Nineteenth Century is due the credit of perfecting it."

In explaining the development of these instruments on the screen, Miss Van Buren has used the costume of each period and country to identify them. She has also filmed the mechanical workings of all the instruments from the monochord down to the latest mechanical piano. Miss Van Buren has used original instruments of her collection in taking the picture, from the Fifteenth Century Florentine octavina to the Jenny Lind piano. The prize instrument of her collection and a late addition to it is the Beethoven piano, one of the first modern pianos ever made. It was manufactured by Streicher, the husband of Nanette Stein, who befriended Beethoven all his life. It was presented to Beethoven in 1796, and the thanks he gave may be seen in a letter in the Munich Museum which says "I should have to disassemble if I did not tell you that it is too good for me. And why? Because it deprives me of my freedom to create my own tones."

HENRIETTA MALKIEL.

temporarily absent from the ranks of the orchestra as the result of a fall that injured his hand.

MABEL McDONOUGH FURNEY.

Yvonne D'Arle Heard with Boston Ensemble

BOSTON, Feb. 27.—Yvonne D'Arle, lyric soprano of the Metropolitan Opera Company, gave a concert with the Vanini Symphony Ensemble in the regular Boston Athletic Association's Course in the Gymnasium, Feb. 14. The program by the orchestra included the Overture to "Russlan und Ludmilla" by Glinka; a Suite, "In the Shade" by Gillet; "Sleeping Beauty" by Tchaikovsky; "Phaeton," by Saint-Saëns, and other works. Miss D'Arle sang arias from the three operas on the story of "Manon" by Massenet, Puccini, and Auber, an air from "Zaza" and folk-songs with much success. Though the weather was inclement, a goodly number of music-lovers were in attendance. Miss D'Arle was in costume and charmed with her exquisite voice and the genuine art with which she interpreted her numbers.

W. J. PARKER.

Cleveland Classes for Teaching Beginners

CLEVELAND, Feb. 27.—At the Cleveland Institute of Music novel classes in piano pedagogy for beginners have been started this year with great success. They are conducted by Ruth Edwards and Dorothy Price of the piano faculty. Their purpose is to give young teachers judgment and experience in making contacts with the child who is beginning his first lessons.

CORINNE RIDER-KELSEY



Like so many other great singers
Mme. Rider-Kelsey finds in the

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the perfect accompaniment. Mme.
Rider-Kelsey writes:

"The Baldwin Piano needs no other endorsement than its beautiful, singing tonal quality and, like all things of true merit, speaks most eloquently for itself. However, the lovely instrument that has just come into my home is giving me such pleasure that I want to express to you my happiness in its possession.

"The singer's ear, trained to hear the slightest tonal defect, is perhaps one of the severest tests of an accompanying instrument. Inasmuch as my piano is used almost exclusively for that purpose, my choice on instrument was made with this in mind. A pure, mellow, singing quality is of the utmost importance to me and I feel that I have found it in the Baldwin Piano."

The Baldwin Piano Company

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LOUISVILLE INDIANAPOLIS DENVER
DALLAS SAN FRANCISCO

Detroit Symphony Presents

Rimsky-Korsakoff Program

[Continued from page 1]

Préludes," the "Marche Slav" and the Andante from Tchaikovsky's Fifth Symphony.

Luella Melius, coloratura soprano, made her local debut on this occasion as soloist, singing the "Shadow Song," the Polonaise from "Mignon" and a group of four songs that had to be extended to eight. She impressed as a sincere and skilled musician. Her florid passages were invariably accurate and she never deviated from pitch. Her lower register was pleasing and her interpretative work gratifyingly intelligent. The audience applauded her vigorously, and she was recalled many times and presented with flowers.

Mr. Gabrilowitsch made a brief address, as did Mayor John Smith and Wirth Savery, president of the Masonic Temple Association.

The Detroit Symphony, Victor Kolar conducting, gave the following Rimsky-Korsakoff program in Orchestra Hall on Sunday afternoon, Feb. 21:

"Schéhérazade" Suite
Three Musical Pictures from "The Fairy Tale of Tsar Saltan"
Capriccio Espagnol, Op. 34

This program drew one of the largest Sunday audiences of the season. There was no soloist. The program was a popular one. "The Fairy Tale of Tsar Saltan" reflected much credit upon the woodwinds. William Grainger King scored emphatically in the Suite, in which he played the solo theme, in place of Illya Schkolnik. Mr. Schkolnik is

Head of World's Smallest Opera Company Speaks Her Mind on Débuts

HAVING fulfilled forty engagements this season in and around New York, Charlotte Lund, head, heart, soul and body of the smallest grand opera company in the world, took herself last week to Florida. There she will fulfill more engagements, stop off on the way home for still more, stop off in some towns where the local opera houses have never seen an opera and herself (assisted by the able N. Val Pavay, but unaided by scenery and mechanics) tell the story, give the most important music, illustrate the characters, be "the whole show."

One needs to have heard Mme. Lund in one of her opera recitals to appreciate how exceedingly vivid an opera can be made in her hands. One does not need to hear her say so to know that she is having a good time.

"You know most artists get a very selfish pleasure from their work. They sing or play, they are applauded and that is the end. I love my work, not just because I love to sing, but because I know that, at the same time, I am helping to educate my audience. And then, too, I love to talk. When I finish a recital I like to feel that I know my audience and that they know me. I make my recitals informal because I think everybody has a better time."

And thereupon was recalled a time not long ago when Mme. Lund was "doing" "Faust," and the audience, having been acquainted with all the whys and wherefores, settled down for an aria. It was not Mme. Lund's aria, hence it was Mr. Pavay's, man of all work, and poor Mr. Pavay got a frog in his throat that threatened to ruin everything. Someone giggled.

"Stop," interrupted Mme. Lund. "That's not a frog; that's emotion."

Mr. Pavay cleared his throat, drew new breath. The day was saved, so was a beautiful aria, just because Mme. Lund and her audience were good friends and



Charlotte Lund

Mme. Lund was quick-witted enough to take advantage of it.

Advocates Much Study

Mme. Lund is convinced that there are many very lovely American voices, wants them to have every opportunity. "But, you know," she said, "I don't think anything has ever done so much to hurt their cause as the musical hysteria that has been rampant here for the past month. Do not mistake me. It is not the fault of the singers, but is the fault of the organization that has taken these two girls and presented them to a great news-loving public, stuffed full of human interest stories, when they were inexperienced and thoroughly unprepared."

"The unthinking public will say 'Isn't it grand?' (Nine out of ten of them will

say 'Ain't it grand?') The American girl is getting her chance at last. But others will know better. They will know that time and struggle are ingredients necessary to the making of great artists, that they must have routine training, that it is unfair to exploit them before they have had this training."

When Mme. Lund made her début in Italy at the Costanzi Theater, she asked the manager to let her serve six weeks in the chorus before she should have to sing a stellar rôle. During those six weeks she learned much about opera "business," made friends with the members of the chorus, so that when she was ready for her début they were all with her.

"In fact," said Mme. Lund, "many of my friends were there scattering many lire, and to tell the truth, all the members of the chorus were in such rollicking spirits before the performance that we were a little afraid that they wouldn't be able to go on at all."

Need for Civic Opera Houses

"What we need, of course, is small civic opera houses where our American singers can get their preparation. But they do not exist here now, and the only alternative is for our young singers to get their routine training in the small opera houses of Europe until there are suitable places for them to get this same very necessary training at home."

It is for the sake of these small cities that need municipal opera houses so badly that Mme. Lund will make a long tour next year, as far as the Coast, including many colleges and schools in her itinerary. Before that will come the summer, which Mme. Lund will devote to finishing her musical novel which, she says, may not bring her many friends, but which will be at least a sincere, true story of a musician's life. E. A.

MILWAUKEE PUBLIC GREETES CHICAGOANS

Symphony Offers Chausson Composition—Glee Clubs Heard

By C. O. Skinrood

MILWAUKEE, Feb. 27.—Patrons of the Chicago Symphony, at the last concert under the management of Margaret Rice, enjoyed hugely the program chosen by Frederick Stock. A novel feature was Casella's "Italia," a medley of Italian folksongs brightened up with unique orchestration. Cherubini's "Anacreon" music was given a spirited reading; and Strauss' "On the Shores of Sorrento" was also enjoyed.

The symphony was Ernest Chausson's in B Flat. This is a poetic study, simple and direct, but one engaged in the niceties of music rather than with its bold and rugged aspects. The second and third movements are by far the best.

Alfred Wallenstein, first 'cellist of the orchestra, was the soloist. His offering was Tchaikovsky's "Variations on a Rocco Theme." Mr. Wallenstein has fluency and depth of tone.

The Knights of Columbus Glee Club gave a concert with James J. McCormack, bass; Matthew Flack, tenor; Walter Schwabe, baritone, and Victor Brehm, violinist, as soloists. John Leicht is director of the Club, and Edward P. Guiney the accompanist.

The Downer College Glee Club gave a concert in the Soldiers' Home Theater for veterans. Ester Strassburger led the Club and played piano solos.

EMILY ROSEVELT

Soprano

1925-26

Boston Handel and Haydn Society
"Elijah"

Halifax Nova Scotia Festival
"Tale of Old Japan," "Elijah"

Lowell Masonic Choir

N. Y. University Course

Washington Choral Society

New Haven Women's Club

Stamford Symphony Orchestra

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Excl. Dir.

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American Orchestral Works to Be Published by Society

[Continued from page 1]

formed, selected under the advice of a committee of experts. Later, competitive methods may be used to select unknown works, the choice to be made only after a performance by full orchestra before the committee.

At the annual meeting, held at the studio of Edwin T. Rice, vice-president of the society, there were selected the chamber music compositions to be published in the seventh season. Frederick Jacobi's String Quartet, in part based on Indian themes, recently performed by the Flonzaley Quartet and selected to represent America at the Zurich Festival of the International Society for Contemporary Music, and David Stanley Smith's Sonata Pastorale for oboe and piano, were the chosen compositions.

The music committee and directors of the Society for the Publication of American Music, are: John Alden Carpenter,

president; Mrs. H. H. A. Beach, vice-president; Rubin Goldmark, vice-president; Edwin T. Rice, vice-president; Burnet Corwin Tuthill, treasurer; William Burnet Tuthill, secretary; Eric DeLamarter, A. Walter Kramer, Oscar G. Sonneck and Louis Svecenski. The advisory music committee includes: Georges Barrère, Harold Bauer, Adolfo Betti, Chalmers D. Clifton, Rubin Goldmark, Lewis M. Isaacs, Hugo Kortschak, E. Robert Schmitz, Frederick A. Stock and Emerson Whithorne.

Singers and Pianist Heard in Detroit

DETROIT, Feb. 27.—Jerome Swinford, baritone, and Frank Bishop, pianist, recently gave a recital before members of the Ingleside Club. On a later date Leonard Braun sang a group of songs in Orchestra Hall, at a lecture given under the auspices of B'nai B'rith. Mr. Braun formerly lived in Detroit, but has studied and concertized abroad of late and this was his first local appearance since his return to America.

MABEL McDONOUGH FURNEY.

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AEOLIAN HALL, NEW YORK



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NEW YORK, MARCH 6, 1926

REVISING OLD SONGS

WHENEVER we see on a recital program a group of folksongs or old lyrics of known composers "arranged by So-and-so," we usually may expect to hear modifications in harmony and other editorial innovations that change the original character of the music. It is rarely that such changes are made with the sympathy and the skill that preserve the essence of the song and strengthen its structure without altering the music in a way that disturbs or destroys its significance of locality and period.

The tendency of arrangers to meddle with things that are best left alone is commented upon in "The Sackbut" by the young English composer who masquerades under the name of Peter Warlock.

"If a work of art, music or literature," he writes, "has survived for three or four hundred years and is still interesting and beautiful, it should be fairly obvious, even to the meanest intelligence, that it is a good work which needs no tampering with to ensure it a further lease of life. The curators of our art galleries are, fortunately, not in the habit of restoring more than the material of the pictures entrusted to their care. A primitive Italian masterpiece touched up so as to approximate more closely to the style of the Honorable John Collier is a nightmarish impossibility; and the false nose with which Demeter was provided by the British Museum authorities a year or two ago is now, happily, no more to be seen. If Shakespeare has been translated into American slang, the edition is certainly not countenanced by literary scholarship. But when we turn to music we find not only

that the equivalent of all these things has been done, but also that it is often impossible to procure the original texts from which these barbarous perversions have been made."

Mr. Warlock's censure is directed primarily at those musicians who have transmogrified old English songs of the Tudor and Stuart periods. But the same blame attaches to many musicians in the United States who have tried their hands at arrangements of the Negro spiritual and secular songs and the ritualistic songs and dances of the American Indians. These two types of folk music, which should be preserved with the greatest care in their original forms, are being distorted in ways that are not only artistically reprehensible but also misleading in the false impressions they present of native characteristics.

In the case of Negro folksongs, we have many examples of arrangements in which modern sophistications in harmony are at war with the simplicity of the original songs. In their unaltered form these songs were sung usually by a chorus in four-part harmony or by a solo voice with antiphonal chorus. Modern arrangements should respect this usage, and piano or instrumental accompaniments of any kind should not depart from a simple four-part harmonization devoid of the "modern" devices of polytonality and atonality.

American Indian music in its native state is melodic and rhythmic, but is without harmony, the singing always being done in unison. Elaborately harmonized versions of Indian songs are entirely out of keeping with the aboriginal atmosphere, and they are, moreover, frequently sentimentalized to the point of exasperation. To retain the primitive spirit, Indian songs should be sung with accompaniment of drum and flute. As this is impracticable in the ordinary recital, the piano accompaniments should be as simple as possible, providing only the elementary harmony that the ear supplies when it hears a tune.

REPERTOIRE VERSUS RUNS

THE repertoire system seems so definitely established in the production of opera that there is little chance of supplanting it with steady runs of single operas. We are thoroughly accustomed to long runs of plays, but the idea of an opera being given continuously for weeks or for months is not seriously considered. Yet there are signs here and there an operatic run is quite as feasible as a dramatic run.

Two of the most successful productions in contemporary London theaters are operas. The revival of Charles Dibdin's "Lionel and Clarissa" (1768) has been playing in the Lyric Theater for several months, and public interest is so unabated that the prophecy has been made that it will run for a year or longer. Rutland Boughton's "The Immortal Hour," which opened in the Kingsway Theater over a month ago, is being attended so zealously that it is difficult to get tickets unless one books them weeks in advance.

The success of the Dibdin opera is probably directly due to the remarkable run of "The Beggar's Opera," which preceded it and established a tradition of comic opera. But it is an indication that such traditions can be established in competition with the repertoire system. "The Beggar's Opera" was fairly successful on its tour of the United States, and "The Immortal Hour" is soon to be presented in New York.

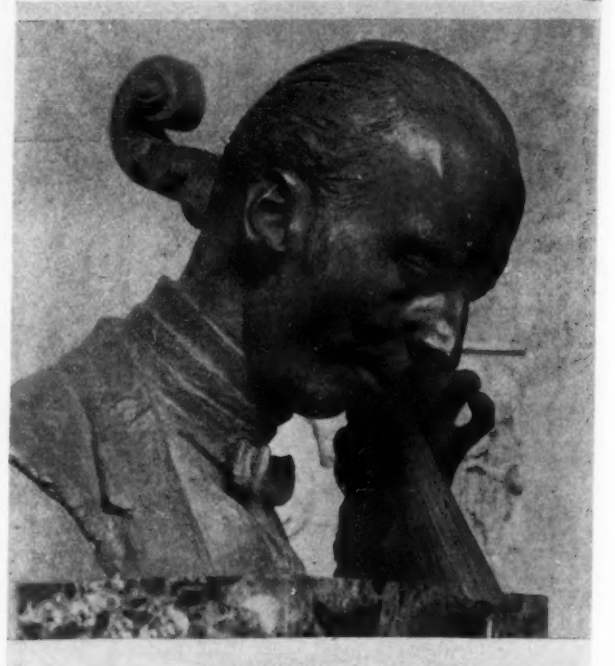
LIBEL IN CRITICISM

SCATHING criticism may be amusing for the public to read, but is painful for the person criticized. Occasionally an irritated artist has been known to sue for libel the vitriolic critic or the publication employing him. In these cases the question always arises as to what constitutes libel.

Supreme Court Justice Crain has recently handed down a decision in a New York suit for libel based on a dramatic criticism. What he has to say applies as well to musical criticism:

"Fair criticism of a book or play is always allowable and generally commendable. To say that it is unnatural, clumsy, grotesque, amateurish, or that at times it is so bad that it is quite funny is merely to express the opinion of the writer, just as it would be merely the expression of the opinion of the writer if he had characterized it as being the opposite. Such language may be irritating and damaging, but it is not actionable."

Personalities



Sculptor Linms 'Cellist

Whether or no the "concourse of sweet sounds" has an especial charm for the sculptor, wielders of the chisel are often found paying tributes with their handiwork to those of the musical art. A recent work of this sort to be called to public attention is a statuette of Felix Salmond, English 'cellist, by Edmund Quinn. Mr. Salmond was heard in a transcontinental concert tour in the United States this season, and has also been active as a member of the Curtis Quartet, and as head of the 'cello department at the Curtis Institute.

Werfel—Franz Werfel, Viennese writer and author of the much-discussed musical novel, "Verdi," has recently embarked on a labor of love. His aim is to furnish workable German versions of some six half-forgotten operas by Verdi. The first work to be so treated is "La Forza del Destino," which is scheduled for revivals in Dresden and other Central European cities.

Bellezza—The engagement of Vincenzo Bellezza as conductor of French and Italian works for the spring Covent Garden opera season will bring the London debut of a young Italian leader who has achieved note in his native land. Mr. Bellezza is a composer and will probably conduct concert programs including his orchestral and chamber music in London.

Bax-Shaw—A sprightly ballad opera, "Mr. Pepys," has been written by Clifford Bax, brother of Arnold Bax, the composer. It shows a somewhat dramatized version of the famous author of the diary, with a tuneful score by Martin Shaw, whose songs have been introduced in America by Ursula Greville. Mr. Bax is a classical scholar and an amateur athlete.

Boulanger-Dupré—The art of improvisation as practiced by Marcel Dupré, organist, is the subject of a treatise by him. In reviewing the work, Nadia Boulanger, who made an American tour as lecturer last season, describes the first principle of improvisation as "order." This, she finds, is the solution for an anarchic condition in the history of art.

Ansermet—Remembered for his appearances in America as leader with the Diaghileff Ballet Russe, the Swiss conductor, Ernest Ansermet, recently appeared as guest in a series of concerts in Buenos Aires. Mr. Ansermet gave "Le Roi David" by Honegger and other novelties, including a symphonic poem "Atipac" by the Argentinian composer, De Rogatis. The latter work is based on the exploits of a legendary hero.

Wymetal—Wilhelm von Wymetal, stage manager of the Metropolitan Opera, in writing of the season's productions in his native city, Vienna, for the *Allgemeine Musik-Zeitung*, laments the fact that the Austrian public is not able to appreciate masterpieces. This, he believes, was evident in recent revivals of Gluck's "Iphigenia" and Kalidasa's "Sakuntala." He contrasts the enthusiasm of Goethe for these works, and urges a more enterprising spirit.

Muzio—Honors of nomenclature were bestowed upon Claudia Muzio, soprano of the Chicago Civic Opera, and Tullio Serafin, conductor of the Metropolitan, when their names were given to the little daughter of Ezio Pinza, bass of La Scala, and Mme. Pinza. The cognomen selected was Claudia Tullia Pinza. The ceremony of bestowal was performed in the midst of the large operatic "family" in Buenos Aires, the singer and conductor standing as sponsors.

McCormack—The extent to which the largest and most successful moving picture theaters are reaching out into the highest class musical professional field for attractions is indicated in an offer which was made recently by a New York theater to John McCormack of a week's engagement, for which the theater would be glad to pay a minimum guarantee of \$25,000. The offer was respectfully declined, Mr. McCormack making it clear that he is so happy in his concert work and his time is so completely occupied that it would be impossible for him to consider any such offer.

Point and Counterpoint

By Cantus Firmus, Jr.

Taxes



OVER in France the musical folk are making wry faces over the taxes. It has grown so bad, they say, that one of their number, when accosted by a burglar the day after paying his imposts, was able to show complete unconcern. The "luxury" assessments on everything from ice-cream sodas to motor tires, to be sure, have in the recent past proved a

cross to our own mezzo-contraltos.

An imaginary dialogue between two Lady Vocalists on the eve of the income tax payments might run as follows:

"Millicent, dear, I'm in doubt whether to list my lessons as asset or liability."

"Be sure, darling"—icily—"to allow for depreciation of your resources."

An offended silence.

"I think that was horrid of you! However, your surtax will be so small that..."

"Shall you list your press agent among the charities you assist?"

"At least, I am not an unknown. Nor do I purchase my bouquets. That item, you know, should be listed among repairs to one's reputation."

"Really! I presume your husband will not have to make a separate return? So convenient!"

At this point hostilities are in order. Or a haughty glance and a founce may cover mutual retreat.

Torture

PEDAL points are especially liable to abuse. The following touching verses from *The Lute*, published by the Glasgow Orpheus Society, under the initials H. S. R., illustrates the point:

An Impression

It was not what she said, or how she said it,

Nor yet her eyes of blue, her cheek so fair

Not ev'n her smile (and this you'll hardly credit),

That left me wondering there.

It happened on a tramcar going southward,

In Union Street at one or thereabout;

It left me with my heart careening mouthward,

My nerves going in and out.

Her hair was shingled (though her hat quite hid it),

Her lips were sweet and fresh as dewy morn;

It was not these—it was her boot that did it:

She stood upon my corn.

Tin-tinnabulations

A RUSSIAN pianist who recently visited New York, was a guest of honor at a private home one evening.

The hostess, who by the way was very proud of her piano, requested him to play.

"What do you think of my piano?" the hostess asked.

"Excuse me, madame," said the visitor.

"I do not know how to politely express it in English, but it is what they call in America the Elizabeth of tin!"

Revenge

MANAGING an orchestra is not always free from difficulties. We know one manager who had, as a member of his team, an excellent fiddler of erratic habits. One day, the temperamental one asked for an advance in respect of salary due at the end of the week.

It had happened before, and the manager decided that steps should be taken to prevent it becoming a habit. He therefore declined.

"All right," said the fiddler, "but you look like being in a fix."

"You mean," said the manager, "you look like being in a fix."

"No," retorted the musician. "I mean you."

"Perhaps you will explain how you figure that out," suggested the manager.

"Well," said the fiddler, "I'm booked to play for you tonight, tomorrow and Thursday?"

"Yes," was the response.

Then the player played the ace of trumps: "I've popped my fiddle!"

—Musical News and Herald.

A COLLECTION of some 230 Aztec songs is reported to have been brought to light in Mexico, including hymns and incantations to the gods, laudations of kings and nobles, drum songs and flower songs, with one, ten folio pages long, addressed to the moon. I tremble lest some of our best little arrangers may find here the material for a jazz opera, in which Florence Mills will be starred as Montezuma, whose regal dignity will be the rhythm of the Charleston.

WE sometimes almost rather shouldn't want to sing or fiddle if we could!

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

To Correspondents

Will the correspondent of the Question Box who asked for words of song beginning: "Mrs. Lofty Has a Carriage," please send address to the Question Box Editor? A reader has sent the words of the song, but the inquirer's address has been lost. A request has come in for text of a sacred song beginning: "Hear me, O God! A broken heart is my best part!" Correspondent thinks text is by either Alexander Pope or John Dryden.

???

About Veracini

Question Box Editor:

Kindly publish something about Veracini, whose "Pastorale" is so often sung. Is he still living? H. V.

Elizabeth, N. J., Feb. 26, 1926.
Veracini, whose first names were

Francesco Maria, was a well known violinist. He was born in Pisa in 1685 (the year of Bach's birth, you will notice, in case you are interested in remembering), and died near Pisa in 1750. He is said to have influenced Tartini by his style of playing. He was in London from 1714 to 1717, with the Italian Opera; five years chamber virtuoso in Dresden, and for a long time with Count Kinsky in Prague. He retired to Pisa in 1745, after an unsuccessful rivalry with Geminiani. He wrote three operas in London, and also published numerous violin works, including twenty-four sonatas.

???

The Passacaglia

Question Box Editor:

Please describe the "Passacaglia." G. C. CHASE.
Detroit, Mich., Feb. 27, 1926.
The name, according to the philologist

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the inspiration of the Artist

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Littré, is derived from the Spanish "pasar," meaning "to walk," and "calle," meaning "a street." The original dance was performed by one or two dancers. It survived in France until the Eighteenth Century. The music is constructed on a ground bass generally consisting of a short theme of two, four or eight bars. The form is sometimes confused with the Chaconne, though there are the following points of difference: The Chaconne was slower and more stately; it was always in a major key, the Passacaglia always in minor key. The universality of these points, however, has been called into question.

???

A French Term

Question Box Editor:

What is the meaning of the French musical term "plaqué?" J. T.

Marinette, Wis., Feb. 20, 1926.

It means to strike all the notes of a chord at once, in contradistinction to "arpégé," or broken, like an arpeggio.

???

Age of Début

Question Box Editor:

Is there anything unique in Marion Talley's having made such a grand opera début at the age of nineteen? I am un-

der the impression that many great singers, indeed, almost all the great women singers, have been heard at that age, and some even earlier.

FRANK LOWELL.

St. Louis, Feb. 24, 1926.

Most of the great women singers of the past generation were heard in opera before they were twenty. To mention a few: Patti, 16; Minnie Hauk, 14; Schumann Heink, 17; Lilli Lehmann, 17; Pasta and Galski, 17; Jenny Lind and Pauline Lucca, 18; Sembrich, Gerster, Calvé, Farrar, 19. Most of the male singers, however, were not heard in opera until their early twenties.

???

Changing Hand Position

Question Box Editor:

What was the reason for changing the hand position in piano playing from the flat line, from knuckle to elbow, which I was taught as a girl, many years ago, to the curved hand now used, apparently, by all pianists?

MRS. S. R. T.

Chicago, Feb. 25, 1926.

The flat knuckle was a relic of the old harpsichord technic when the keys were plucked rather than struck. The other position is preferable, as it gives higher leverage to the fingers and much better control over them.

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"WALKURE" GIVEN IN PHILADELPHIA

Lauritz Melchior Makes
Local Bow in Vital
Performance

By H. T. Craven

PHILADELPHIA, Feb. 27.—A stirring performance of "Die Walküre" was given by the Metropolitan Opera Company in the Academy of Music on Feb. 23. The cast included Nanny Larsen-Todsen as *Brünnhilde*; Maria Müller as *Sieglinde*; and Lauritz Melchior as *Siegfried*. Mr. Melchior, new to audiences here, came preceded by a solid reputation earned in Bayreuth last summer. He is obviously an artist of many fine qualities, with a resourceful voice, an admirable physique and a sense of dramatic values. There is much less constriction in his production than in the average interpreter of the heroic tenor parts of the "Ring." On the whole the impression he effected here was distinctly favorable.

Mme. Müller's *Sieglinde* proved sympathetic and appealing. She has comeliness, taste and a keen appreciation of pictorial values. Lacking perhaps a trifle in vocal power, her tones are clear and true and colored with dramatic feeling.

The *Brünnhilde* of Mme. Larsen-Todsen in the first section of the trilogy compares favorably with her conception of the reawakened valkyr of "Siegfried." She was a noble and inspired figure, with abundant vocal equipment. The *Wotan* of Friedrich Schorr was the now familiar and truly superb creation that has added new vitality and epic conviction to presentations of the Niebelungen drama. Marion Telva, a last minute substitution for Julia Claussen, capably filled the requirements as *Fricka*. William Gustafsson was *Hunding*.

Artur Bodanzky read the tempestuous score with expressive insight. Decidedly the weakest feature of an otherwise excellent production was the staging, which was routine. Some of the Wagnerian rocks in the second act were untimely ripped from their moorings. Nearly all the scenes were overly plunged in Stygian darkness. *Loge's* flames would hardly have intimidated a *Mime*. In general the direction showed the need of restudy of the requirements of the text.

HANSON LEADS OWN MUSIC

Early Symphonic Poem "Exaltation"
Placed on Rochester Program

ROCHESTER, Feb. 27.—The Rochester Philharmonic Orchestra was heard on Feb. 25 in the Eastman Theater at the last matinee of the season. As Eugene Goossens was ill, Howard Hanson, director of the Eastman School of Music, took his place as conductor, directing with vigor and ability.

The symphony was Dvorak's "From the New World." The program also included Mr. Hanson's symphonic poem, "Exaltation," which proved especially interesting as it is one of his earlier works, written when he was twenty-two years old. Another number was a "Soliloquy" for flute and strings by Bernard Rogers, an American composer, the flute part being played by Leonardo De Lorenzo. Arthur Hitchcock, a senior student at the Eastman School of Music, played the piano obbligato to Mr. Hanson's work. The audience was large, and very cordial to Mr. Hanson.

On the evening of Feb. 25 Sigrid Onegin, contralto, charmed a large audience in the Eastman Theater in a well-chosen program of old and new songs, and several operatic arias. Mme. Onegin was generous both in responding to encores and in sharing the applause with her accompanist, Franz Dorfmueller.

MARY ERTZ WILL.

Hinshaw Singers Delight San Jose

SAN JOSE, CAL., Feb. 27.—The San Jose Musical Association presented William Wade Hinshaw's Company in "The Marriage of Figaro" at the State Teachers' College, giving pleasure to all lovers of Mozart's opera. Editha Fleischer, a gifted comedienne with a pleasing voice, was a captivating *Susanna*, and Kathleen Bibb was well nigh perfect as *Cherubino* and did excellent character work in doubling in the rôle of *Marcel-*

lina. Clytie Hine was beautiful and effective in the rôle of the *Countess* and Alfredo Valenti, satisfactory as the *Count*. The lesser rôles were in capable

hands, and a six piece orchestra under the direction of Hans Morgenstern gave admirable support.

MARJORY M. FISHER.

Great Joy Derivable from Small Harp



Nellie Zimmer

SEASON after season as I tour this great country of ours, I have my stage filled with people, after our concerts, who are interested in the harp—or who have become interested in it during that particular evening.

The harp has not yet become a common instrument in our concert halls, and one instrument is usually enough to create interest. When the stage is set with our three great golden harps, the audience is rapt in delighted anticipation before the understandable and melodic program begins.

Hundreds of fond parents seeking to place the advantage of a life attainment before their children become interested in the possibilities of the harp and ask all sorts of questions. The point which is most detrimental to harps being widely used and becoming a part of every music room is the cost of the instruments. Good harps are expensive.

The piano has become so generally accepted that it is not uncommon for a really good instrument to be purchased, put away in the home, to be played upon only when some visitor comes who is a pianist. Mothers and fathers hesitate to invest from \$600 to \$4000 for a harp,

fully realizing that little Mary may disappoint them just as much in her last interest in the harp as she did when they bought the piano.

However, there are harps manufactured which hold all the possibilities of the greater harp for the development of the student. The small Irish harp has a full tone. It can be used to play many pieces, and is an excellent instrument for any one to use in keeping up technique. Therefore the investment is permanent. In fact, although I have owned mine for years, I yet derive the keenest pleasure out of its use. I have used it to nurture the interest in many children, as well as in grownups who, after beginning the study of harps, developed into really serious students. These harps are relatively inexpensive, and are, I feel, a thing all parents who would like to interest their children in the harp can afford. If the child becomes a diligent student, the great concert harp always follows.

This is the advice I have given many times, while on tour, to interested people. It is my ambition to create a love for the instrument and a desire to play it. I seldom have found a harpist who has begun on the small harp, no matter how far he has progressed, who would sell his Irish harp and who does not get a great deal of pleasure out of using it for folk-tunes or in major concert work.

While the length of our trio and solo

programs have so far prohibited my using the Irish harp in my concerts, sometime I hope to be able to spare time to include a group of numbers on this interesting member of the harp family.

NELLIE ZIMMER.

Eastman School Announces Concert and Summer Session

[Continued from page 1]

July 28, according to the announcement The College of Arts and Science of the University of Rochester holds its summer session during the same period. All departments of the Eastman School are in session, the teaching is done by faculty members and the summer faculty is largely representative of the full school faculty.

Arthur M. See, secretary-manager of the Eastman School, is director of its summer sessions.

Charles F. Miller, director of music in the Rochester schools, conducts the courses in school music. Sherman Clute, supervisor of instrumental music in the Rochester schools, conducts the courses in organization and conducting of school orchestras. David E. Mattern, director of school orchestras in the Rochester schools, also conducts courses in orchestral conducting.

Hazel Kinsella will present a normal course for teachers in class piano playing for children.

Frederick H. Hayward, New York vocal teacher, will conduct courses for public school teachers and for vocal teachers.

Agnes M. Fryberger and Edna Rich will conduct the course in appreciation of music.

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Baritone

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Herald, Boston.

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Resonant voice—intelligent inter-
pretations.—*Freeman*, Indianapolis.

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512 Pierce Building,

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Boston, Mass.

BARBARA LULL

Violinist

She not only possesses a sound and fluent technical foundation but she also has the musical temperament so necessary for its expression.—*N. Y. Times*.

She is one of the few fiddlers heard this season who has looked beyond mere technical expression and has tried to forget self in the interpretation of the work used.—*Brooklyn Eagle*.

She plays with assurance the most complicated passages and they come off clearly and with precision. . . . Miss Lull made the Symphonie Espagnole sound interesting once again and awakened a responsive chord in her hearers. The same youthful gaiety invaded all her other pieces as well. The unaffected simplicity of Miss Lull's playing . . . was a welcome relief from the solemn portentousness so common in the concert room.—*Christian Science Monitor*, Boston.



SOLOIST WITH
CLEVELAND
ORCHESTRA

Miss Lull's tone is a silken thread of sound. . . . Clear and of good carrying power. She has a facile bowing arm and agile and accurate fingers. . . . She disclosed taste, animation and grace. . . . A most attractive player.—*James Rogers*, *Cleveland Plaindealer*.

Miss Lull has acquired the indispensable technical proficiency needed for success. She was born with that real talent for music, that feeling for rhythm and melody, which ought to be, but is not found in every recital giver.—*Boston Globe*.

Youthful ardors and temperamental warmth had their say at the debut last evening of Barbara Lull. The audience proved warm, welcoming, responsive, but no other path lay open. . . . How else greet a youngster in whom musical fires plainly smoulder? The humdrum fiddlers, the tub-thumping players of the piano and misguided singers come, pass on, return no more. Only the few in whom burns the restless inner fire remain. And in this small company must be the violinist, heard last night.—*Boston Transcript*.

Bookings for Season 1926-27 Made Now Through
Exclusive Management, Annie Friedberg, Metropolitan Opera House Bldg., New York

Mario Chamlee to Sing This Summer at Baden-Baden and Ravinia Operas

(Portrait on front page)

FOLLOWING his engagements at the Metropolitan Opera, Mario Chamlee, tenor, will sail for Europe to sing during May in several performances of "The Barber of Seville," under the direction of Artur Bodanzky, in Baden-Baden, Germany. After this he will return for a further holiday on his beautiful New England farm, Milcham, at Wilton, Conn.

On June 27 he will join the Ravinia Opera Company for the entire season of ten weeks, this being his fourth year with the organization. He will sing several rôles newly added to his repertoire, one of which is in "Fra Diavolo."

Mr. Chamlee will sail for Europe on the George Washington on March 10 for a vacation in France and Italy, and will return in June on the Leviathan. A great contrast to his first trip on both of these boats! Now he crosses in the Presidential suite, where once—as a member of the famous 77th Division—he slept in a hammock, "and was glad to get it." He returned as a member of the A. E. F. on the Leviathan in even more crowded quarters.

Sang in College Show

Mr. Chamlee became a concert and opera artist quite by accident. In his junior year, at the University of Southern California, he was more interested in the violin, which he had studied for seven years, than in singing. Somewhat against his will, and only because he enjoyed making people laugh, he became a member of the college minstrel show.

One night a man whom he did not know heard him sing and suggested that the quality of his voice was rather of the operatic than the minstrel stage. He went further, and offered to lend Mr. Chamlee money to go abroad, if he would study. But young Mr. Chamlee replied that his father could afford to pay his way—if what he said was correct.

At home, a recital of the man's opinion brought laughter from every member of the family except the tenor's

State Federated Clubs Will Meet in Spring Conventions

[Continued from page 1]

son, Grace Hutchings, Mrs. Foltz, Julia Smith and Mrs. Bernard Batty. Mrs. J. A. Kautz, of Kokomo, will lead the singing at all sessions, with Mrs. Kiser, Indianapolis, at the piano.

Independence Sponsors Première

INDEPENDENCE, KAN., Feb. 27.—The principal event of the Kansas State Federation of Music Clubs' annual meeting this year, which will take place in Independence, March 23, 24 and 25, will be the presentation of Charles Sanford Skilton's oratorio, "The Guardian Angel." The oratorio is dedicated to the Federation. The cost of production, estimated at \$4,000, will be borne entirely by Independence. The work will be given free to all visitors in Memorial Hall on the second night of the convention.

The Independence Musical Society, assisted by choruses from all parts of the State, including a children's choir

mother. She went with him to William Shakespeare, who happened to be in Los Angeles at the time. After hearing the young man sing, Shakespeare shook his head. But Mrs. Chamlee reacted to the bad news in a peculiar way. She refused to believe that this strange man, who had originally suggested an operatic career, was not right. She took her son to another vocal teacher, Alberti. But this authority was also cautious in his judgment. He suggested six months study to see what might happen.

Thus came about the development of Mr. Chamlee's voice. There was no royal road to the Metropolitan, however. Days of drudgery, rôles in small, uncertain itinerant opera companies of the West; vaudeville; France, with the A. E. F., where singing nightly to homesick men was hard work for a sympathetic homesick man himself.

Then in New York once more, the tenor appeared before moving picture audiences. Finally his real chance came to sing in opera. As leading tenor of the Scotti Opera Company, Mr. Chamlee made his artistic mark, and a contract followed with the Metropolitan.

PHILADELPHIA AUDIENCES HEAR DISTINGUISHED LISTS

Chamber Music by Artistic Players Arouses Approbation of Critical Listeners

PHILADELPHIA, Feb. 28.—A delightful program of Seventeenth Century music was played at a Sunday afternoon meeting of the Chamber Music Association in the Bellevue ballroom by Wanda Landowska, harpsichordist, and Thaddeus Rich, concertmaster of the Philadelphia Orchestra, who played the viol d'amore. "Rondo alla Turca" of Mozart was played by Mme. Landowska on both the piano and harpsichord. A Suite by Marc for the viola and harpsichord gave Dr. Rich a chance to display the peculiar timbre of his instrument. Other numbers pleasantly filled out the program.

At the Sunday evening meeting of the Friends of Chamber Music in the New Century Club Hall, Boris Koutzen, violinist of the Philadelphia Orchestra,

of 250 voices, will sponsor the première. Soloists will include Earl J. Evans, baritone, and Theodore Owen, tenor, both of Independence. The Kansas City Little Symphony, N. DuRupertis conductor, will assist.

The Monday Music Club, Mrs. Earl Yoe, president, is mainly responsible for the financial end of the production. Alfred G. Hubach was named this week as director of choruses and orchestra.

Charlotte Club Will Join Federation

CHALOTTE, N. C., Feb. 27.—A colonial program of interest was recently presented under the auspices of the Treble Clef of the Charlotte Woman's Club. Fifteen members of the McDowell Music Club of Statesville, were special guests. An important decision of the meeting was the resolution of the Club again to join the State Federation of Music Clubs. A program in costume had the following participants: Mrs. William Wallace, Christine Henkel, Lois Scroggs, Mrs. W. N. Huff, Mrs. C. E. Drummond, Jr., Eugene Craft and Eleanor Foreman. D. G. SPENCER.

Education Association Urges New Department

WASHINGTON, March 3.—At a four-day hearing on the Curtis-Reed Bill, creating a department of education, held jointly by the Senate and House Committees on Education, the National Education Association, in session here last week, went on record as almost unanimously in favor of such legislation. Such opposition as developed at the hearings was based largely on the fear that such a department would tend to "standardize" educational processes and prevent initiative. Officers of the association pointed out to the committees, not only the need for a certain degree of so-called "standardization," but the desirability of creating an authoritative supervisory source for all educative work, including music and other arts. The establishment of the proposed national conservatory of music was also advocated as a desirable plan, it being suggested by several of the witnesses that music be one of the distinctive divisions of the proposed department.

ALFRED T. MARKS.

and Hendrik Ezerman, pianist, gave a sonata program that included two new works by Medtner and Jassi Dobrowed, and the Schumann Fantasiestück. Messrs. Koutzen and Ezerman gave the Medtner work its first local performance earlier this season, and its classic modelling excited great approval among connoisseurs. The Dobrowed work, by a Tanieff pupil, has the modern tinge. The various numbers were given with brilliancy and a fine sense of ensemble.

W. R. MURPHY.

BANNER SEASON IS RECORDED FOR CLUB

Schipa Gives Recital on Schubert Schedule in St. Paul

By Florence L. C. Briggs

ST. PAUL, Feb. 27.—A recital by Tito Schipa in the auditorium of the People's Church brought to a climax the best season the Schubert Club has known. A capacity house indicated increased membership, and enthusiasm showed how thoroughly the distinguished tenor's art was appreciated. This was Mr. Schipa's introduction to the Twin Cities.

It was an evening of beautiful singing. The program was, as was to be expected, given over to composers of the Latin races—Caccini, Pergolesi, Massenet, Paladilhe, Padilla, Leoncavallo, Barthelemy, Buzzi-Peccia, Donizetti. An exception was made in the case of Rogers' "At Parting," which was repeated upon demand. Schubert's "Du bist die Ruh" was used as an encore.

Two of the singer's compositions, an Ave Maria and "Capricetto" (the latter for piano) were well received. José Echaniz was a delightful accompanist but less successful as a solo artist.

The remainder of the Schubert Club's activities for the season will be given over to local musicians in recitals of organ music, chamber music, miscellaneous programs and a competition between registered students for three \$100 scholarships in the divisions of voice, piano and violin.

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New York's Week of Concerts and Recitals

[Continued from page 9]

del caro bene," Durante's "Danza, fanciulla" and Rossi's "Ah! rendemi." Neither in these nor in four lieder by Franz, Schubert, Brahms and Strauss did she seem so much at ease as in four songs in English by Kurstiner, Davies, Warren and Fay Foster.

Unsteadiness of tone, amounting almost to a tremolo, grew less noticeable as she progressed in the program, and some early lapses in pitch were not repeated. She has a naturally good contralto, with some tones of rich tint and fine texture, but the voice has not yet been placed firmly on the breath and is not securely controlled. B. L. D.

Alix Young-Maruchess, Violinist

Alix Young-Maruchess gave a violin recital Friday evening, Feb. 26, in Chickering Hall. The most notable feature of her program was Respighi's Concerto Gregoriano, introduced in America two years ago by Jacques Gordon, concertmaster of the Chicago Symphony, played subsequently in New York by Rudolph Polk and Albert Spalding. Mme. Young-Maruchess played it well but was unable to save it from being repetitious and ecclesiastically dull. She played also Mozart's Concerto in D and numbers by Desplanes, Bach, Tchaikovsky, Rachmaninoff, and Moffat's arrangements of two Old French airs. There was nothing compelling about Mme. Young-Maruchess' interpretations, but she played with good tone, with sound technic and received generous applause. Carl Deis played her accompaniments. E. A.

Marshall Bartholomew in Recital

Marshall Bartholomew was heard in a program of Folk-songs in Aeolian Hall on the morning of Feb. 27, as the second of the series of children's concerts given by the Seymour School of Musical Education. Twenty-three out of the twenty-seven numbers were either arrangements by Mr. Bartholomew, or original songs. Seated at the piano and facing the audience, Mr. Bartholomew played and sang simultaneously and without notes. The first group was of Negro spirituals, the second of Mountain Songs of North Carolina, the third, of Children's Songs, composed by Mr. Bartholomew, the fourth of Plantation songs and the final group, of spirituals.

Mr. Bartholomew's skill as an arranger and also a player of his arrangements is remarkable. Dealing with many numbers in which a short stanza is repeated over and over, he has put infinite variety into them by means of well written accompaniments. "Little Mawhee," an especially graceful bit, had to be repeated. The original songs had much charm and were vigorously applauded. Mr. Bartholomew's unusually clear enunciation assisted materially in making the program enjoyable. J. A. H.

Bruce Simonds' Début

Bruce Simonds, an American pianist and an instructor at Yale University, gave his first New York recital in the Town Hall on the afternoon of Feb. 27. Intelligence, sound musicianship, poetic eloquence and sensitive taste were the distinguishing characteristics of his playing.

His program, which led the auditor pleasantly into some infrequent ways, contained Scarlatti's "Cat Fugue," John Bull's "The King's Hunt," Couperin's "Le Carillon de Cythere," Les Barricades Mysterieuses and "Les Mailloins," Bach's Prelude and Fugue on his own name, the Second Sonata of Arnold Bax, Chopin's A Flat Etude, "Berceuse" and Fantaisie-Polonaise, Ravel's "Une Barque sur l'Océan," De Séverac's "Les Muletiers devant le Christ de Llivia" and the "Eritana" of Albeniz.

The reserve of the scholar and the impulsiveness of the poet are admirably balanced in Mr. Simonds' temperament. The former is patent in his restrained dynamics, his lucid exposition of form and his scrupulous adherence to the style of the composer with whom he is concerned at the moment; the latter is revealed in the glow of his readings, the singing quality of his tone and the subtleties of his color shading.

There is in Mr. Simonds a rare union of individuality and self-effacement. He puts himself behind the music he is interpreting, but for all his diffidence, his personal traits show through. His playing has the intimacy of complete understanding and the forcefulness of originality. He is one of the most interesting pianists to appear this season, and an important acquisition to the list of significant American musicians. B. L. D.

Lucie Stern Returns

With two previous recitals to her credit, Lucie Stern, a pianist just emerging from childhood, gave her third recital in Aeolian Hall on the afternoon of Feb. 27. As on the other occasions, she essayed a program of adult proportions. Beginning with Beethoven's "Waldstein" Sonata, she followed with the B Minor Sonata of Liszt, three Chopin numbers (the F Sharp Minor Polonaise, A Flat Major Impromptu and the Berceuse), Josef Hofmann's "Kaleidoscope," Godowsky's arrangement of a Schubert "Moment Musical" and Dohnanyi's elaboration of Delibes' "Naila" waltz.

If Miss Stern had nothing more to commend her than her technical facility, she would be worth the attention of those on the watch for unusual talent. But she possesses as well an interpretative flair that reveals itself now and then in surprising moments of expressive intensity. She has a generally good command of dynamic shading, though she is apt to be over-emphatic in accented thematic statements. B. L. D.

Paul Bernard's Fourth

Assisted at the piano by Paul Stassevitch, himself a violinist, Paul Bernard gave his fourth recital in Aeolian Hall on the evening of Feb. 27. The program was composed of the D Minor Sonata of Brahms, Bruch's "Scotch Fantasia," pieces by Bloch, Tchaikovsky, Achron and Sinigaglia, and Vladigeroff's "Bulgarian Rhapsody" as a closing number. Mr. Bernard played well, especially the Brahms, in which Mr. Stassevitch's fine coöperation added much. This was also true of the "Scotch Fantasia," in which both artists received prolonged applause. The audience, which was a sizeable one, was enthusiastic throughout the evening. J. D.

Vera Fokina Dances

A program of solo dances was presented by Vera Fokina in Carnegie Hall on the evening of Feb. 27, to the music of an orchestra conducted by Josiah Zuro. Personal pulchritude, grace of movement, flexibility in plastic poses, and mimetic skill combine to make Mme.

Fokina a distinguished exponent of "interpretative" dancing.

The most elaborate number was the series of choreographic pictures devised by Mikhail Fokin as a visualization of the moods in Schumann's "Etudes Symphoniques." Other numbers were "The Dying Swan," "The Phoenix," the "Valse-Caprice" of Rubinstein, part of the Queen's dance from the second act of "Le Coq d'Or," the "Danse Tzigane" of Nachez, a "Zapateado," the "Kamarinskaya" of Glinka, and a "Mosquito Dance" of Lyadov.

During the intervals between dances, Mr. Zuro directed the orchestra in works by Glinka, Bizet, Haydn, Humperdinck, Luigini, Jarnfeldt and Boccherini. Gdal Saleski played the cello solo in "Le Cygne," and Saul Sharrow was the violin soloist for the "Danse Tzigane." Mme. Fokina was frequently recalled by an enthusiastic audience, and received an abundance of floral tributes. L. S.

Emma Burkhardt's Recital

With the skilled collaboration of Coenraad Bos as accompanist, Emma Burkhardt gave a song recital on the evening of Feb. 27, in Chickering Hall. Her program opened with arias from Handel's "Rodelinda" and Gluck's "Orfeo." Arenski's "On Wings of Dream" was included in a French group by Rhené-Baton, Lalo and Fourdrain. Sidney Homer, John Alden Carpenter, Alexander MacFadyen and Frank La Forge were the composers represented in her American group. Her concluding group in German contained two lieder of Brahms, two by Strauss and Tchaikovsky's "Er liebte mich so sehr."

Miss Burkhardt's contralto voice is firm, warm and sonorous within its natu-

ral range, and she uses it with competent emotional expressiveness. Her upper tones are not always free from constriction. Her diction is excellent, and her readings were tasteful. L. S.

Richard Keys Biggs' Recital

At the organ recital given by Richard Keys Biggs at Town Hall on Feb. 27, the program included Franck's Chorale in B Minor, Liszt's Prelude and Fugue on "B-A-C-H," and pieces by Yon, Gigout, Borowski, Biggs, Porter Steele, Boex and the "Liebestod" from "Tristan und Isolde." Mr. Biggs is well equipped technically, possessing ample finger dexterity, a good knowledge of effective registration and smooth pedaling. It would seem, however, that in his effort to get away from the churchly style of playing, he occasionally runs into the theatrical or "movie." He has a disconcerting way of halting the rhythm to dwell on the longer notes in the melody—particularly noticeable in the beautiful Andante of the Borowski Sonata. Even the playing of his own effective piece, called "Sunset," was marred by this trick. The Scherzo by Gigout and Yon's "Minuetto Antico e Musetta" were very finely interpreted. The audience was attentive and enthusiastic in its applause. G. F. B.

Beniamino Gigli in Recital

No bombs were exploded and no "black hand" arrests made at Beniamino Gigli's recital in the Century Theater the afternoon of Feb. 28, but forty plainclothes officers were reported in attendance.

With a huge audience, overflowing to the stage, eager to applaud his every high note, the tenor capered like a school boy, and all but converted his concert into an afternoon of low comedy. His levity extended even to his music, for

[Continued on page 32]

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American Conservatory in Chicago Enlists Notable Artists to Teach in Fortieth Annual Summer Session



Among the Distinguished Musicians Who Will Give Instruction at the American Conservatory This Summer Are, From Left to Right: Jacques Gordon, Delia Valeri and Silvio Scionti

CHICAGO, Feb. 27.—For the fortieth annual summer session of the American Conservatory, John J. Hattstaedt, president, has assembled a distinguished faculty consisting of guest and regular teachers.

The summer term will be held from June 28 until Aug. 7. Besides private and class work in all branches, special courses will be held in the elementary training of children, under Louise Robyn; in normal work for teachers of singing, by Karleton Hackett; in theoretical subjects; in dramatic art and expression, and in public school music. For the course in public school music, John C. Kendel, Michigan State director

of music, has been engaged. He will fulfill his first Chicago teaching engagement this summer. O. E. Robinson, of the music department of the Chicago public schools, will be a member of the summer faculty—as for several years past. Many others will be active in this department.

The faculty for the departments of voice, piano, violin and organ include many noted names. Delia Valeri will conduct her fourth master term at the Conservatory, leaving at the end of her engagement here to conduct voice classes during the master term at the American-Italian Conservatory at the Villa D'Este Tivoli. Karleton Hackett, voice teacher and music reviewer of the Chicago *Eve-*

ning Post, will teach throughout the summer term, a new feature of his work being repertoire and teachers' classes. Charles LeBerge, Elaine DeSelle and others will also give vocal lessons during the summer.

Heniot Lévy and Silvio Scionti, pianists, will remain in Chicago for the master school. Each has a large following among summer students; and each, for the first time, will add courses in repertoire and normal work, to private instruction. Louise Robyn, Kurt Wanieck,

(Continued on page 33)

SCHIPA IN MILWAUKEE

Tenor Demonstrates Mastery of Varied Styles in Recital

MILWAUKEE, Feb. 27.—Tito Schipa came back to Milwaukee for a recital at the Pabst under the management of Marion Andrews and repeated the triumph of his first appearance. A large and fashionable audience was out to do homage to this favorite lyric tenor.

Mr. Schipa's French group, including numbers by Fauré and Debussy, revealed the fact that he is a master of French diction and able to portray beautifully the moods of the best French song writers.

It remained however for his Spanish group to show his art at its best on the concert stage. In numbers by De Falla and Esparza-Oteo, an exquisite pianissimo was employed. "Du Bist die Ruh," as a contrast, was a fine example of effective climax building. Some light English songs appeared even more trifling than they were in actuality, due to their being placed in juxtaposition to the Schubert classic.

José Echaniz played accompaniments that seemed full of spontaneity because they were entirely played from memory. He reaped his own harvest of applause in a Chopin Scherzo and in a Spanish group by Albéniz and Larregla-Echaniz. In both numbers, the pianist's crystal-clear touch gave a sparkling effect.

C. O. SKINROOD.

Athens College Director in Concerts

BIRMINGHAM, Feb. 27.—Dr. Frank M. Church, organist and director of music at Athens College, gave an organ recital in the First Methodist Church, South, here on Feb. 22. He was assisted by Pauline Zinzer, violinist, and Anne Greene, accompanist. Two choral programs were recently given at Athens, with Mrs. Frank Armstrong as conductor, and Dr. Church at the organ. Solo groups by the organist were given on both occasions. The Athens College Department of Fine Arts sponsored two students' recitals, one an all-Chopin list and the other devoted to American compositions.

Memphis to Hold Memory Contest

MEMPHIS, TENN., Feb. 27.—A music memory contest will be conducted in the schools of Memphis again this year, according to Clementine Monahan, musical supervisor. The contest is designed to arouse the interest of the pupils in composers and music history. Compositions by MacDowell, Massenet, Elgar, Sanderson, Mendelssohn, Weber, Wagner, Chopin, Liszt, Schubert, Haydn, Mozart, Rossini and Ponchielli will be studied this year. By means of the phonograph, the students will be able to study reproductions of the composition. Prizes

George Perkins Raymond, tenor, is being reengaged after his success last year. He will appear again with the Erie Symphony on March 14.

will be awarded to the winners. In the final contest high school students will be required to give name of composition, composer and nationality, while grammar school children must name only the composition and composer.

PAUL J. PIRMAN.

Rethberg Wins Success in Richmond

RICHMOND, VA., Feb. 27.—Elisabeth Rethberg, soprano, was presented by the Musicians' Club in the Strand Theater on Feb. 23. This concert was one of the finest ever given in Richmond. Mme. Rethberg was in beautiful voice. Her numbers included music by Marcello, Caccini, Mozart, Gounod, Bizet, Fourdrain, Brahms, Strauss, Hadley, Griffes and Mednikoff. Andreas Fugman was her accompanist. L. F. GRUNER.

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Facsimile of MS. Score for Posthumous Tenth Symphony, Composed During His Residence in New York, Which Recently Had Its First Performance in Vienna. The Passage, in the Composer's Handwriting Is from the Finale. The Work Is in Five Movements, of Which the Adagio and the Intermezzo Were Completed. The Rest Has Been Reconstructed from the Composer's Sketches by Ernst Krennek. Franz Schalk Led the Vienna Performance. At Right a Likeness of the Composer

VIENNA, Feb. 25.—The State Opera recently gave a new production of Giordano's "Andrea Chenier." This work was made known here a number of years ago by the Volksoper, but was something of an event at the principal opera house. It was anticipated that three of the best voices in the company would be heard in the work—the tenor, Alfred Piccaver; the baritone, Emil Schipper, and the soprano, Lotte Lehmann.

But Piccaver suffered from a stubborn hoarseness, and Tino Pattiera, tenor of the Dresden Opera, was called to take his place. He came to this city, sang in the rehearsal, but himself was indisposed and could not appear in the premiere. The part was taken by Grosavescu, who has appeared in the past at the Vienna Opera. There was no lack of voices to carry the production to success, but the financial returns were not quite so great as were expected. In the performances, the tenor rôle was sung successively by Grosavescu and Pattiera, and Piccaver

appeared later in concert. Mme. Lehmann won the greatest applause in the opera as Madeleine.

The stage management for the opera—which offers slight problems—was assumed by Dr. Lothmar Wallenstein, of the Frankfurt Opera, in excellent fashion. He, however, returned to Frankfurt. Since the resignation of Turnau, the Vienna Opera has had no modern-minded régisseur.

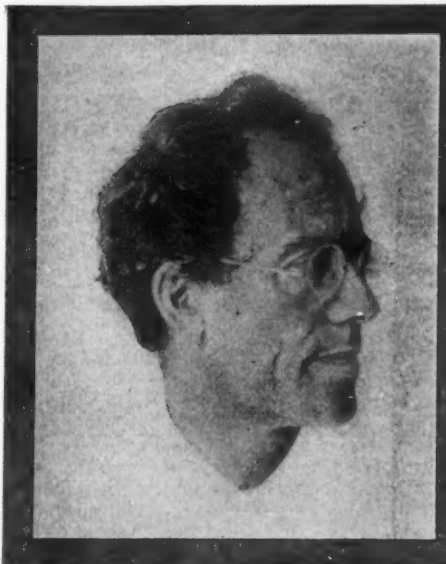
Volksoper Novelties

The Volksoper, which—as I set forth in my previous reports—has carried on under a coöperative plan arranged by the company, has reduced its prices and thus managed almost daily to sell out its houses. It also has had lively enterprise in producing new works. One recent evening brought a double bill of Stravinsky's "Histoire du Soldat" and Busoni's "Arlecchino." As stage manager, B. Marholm, from the Tatroff Theater in Moscow, was engaged. Marholm produced both works scenically in the style of his own company, and so achieved a brilliant performance. The musical directorship of Leo Kraus also added much to the presentation.

For the speaking rôles, admirable actors from the Vienna Theater were secured, among them Feldhammer and Louis Rainer, the latter having appeared in the first Salzburg production of the "Great World Theater," under Reinhardt. The dancer, Mura Ziperovitch, from the Russian Tels-Ensemble, now appearing in Vienna, also took part.

About the "Histoire du Soldat," there is not much new to be said. The accustomed effect was again in evidence. "Arlecchino" is a form of the old *commedia dell'arte*—alas, little heard!—and blends wit, the richest inspiration and music which might be likened in spirit to the "Don Juan" of Mozart, except that it falls in a different category.

In the same week there were also heard the "Firebird" of Stravinsky and the new one-hand concerto, "Parergon to the 'Sinfonia Domestica,'" of Richard Strauss. The posthumous and fragmentary Tenth Symphony of Mahler was also heard. All these were conducted by



Alexander Zemlinsky, who, though born and long active in Vienna, is now the leader of the Deutsche Landstheater in Prague.

There were also a few musical "sensations," among them the reappearance after ten years of the excellent pianist, Josef Pembaur. A smaller excitement attended the conducting by the Berlin leader, Dr. Cheirander, of the Second Concerto Grosso of Ernst Krennek. This was given before an astounded and unprepared audience. A quite young pianist of worth, Dorothea Braus, a pupil of Conrad Ansoerge, proved on her début to be a significant artist, despite her youth.

In a few days it seemed that the outstanding events of the season were massed together, as if to make up for what the previous season had lacked. The managers of our concerts, like the leaders of the theaters, have, on the whole, little desire to seek out unknown works and to attempt the unaccustomed. There are in Vienna many concert organizations, societies and private agencies, two important concert orchestras, and three or four choruses, but there seems a determination to risk neither artistic nor financial ground.

Felix Weingartner has again this season led the famous Philharmonic concerts—the afternoon programs of the Opera orchestra given, however, in the concert hall and with no connection with

opera. These are conservative programs, with every novelty carefully sifted, in order that modernism may be kept at arm's length! On several occasions Weingartner has led works of Berlioz and Liszt—as has been noted long ere this—with admirable results.

The Symphonie-Orchester is responsible for the other series. These include the Konzertverein programs, under Dirk Foch; the Reichwein series, and the concerts by Nilius and Klenau. Klenau led the chorus of the Singakademie, and Furtwängler sometimes as guest, the Singverein. The fine, and in every sense, interesting programs which Nilius led previously with a chamber orchestra of thirty Philharmonic players, have been discontinued this season because of lack of support.

Furtwängler, before his departure for America, led a new choral work, "Le Laudi," by the Swiss composer, Hermann Suter—very earnest, well-fashioned and good-intentioned music.

Klenau had much success with the original performance of a High Mass by Julius Bittner, the well known Austrian composer of operas. This mass is a work which will perhaps not be so well understood outside of Austria, but here it was especially understandable to the Austrian peasantry.

Dirk Foch led two Dutch novelties—a "Symphonic Elegie" by Rudolf Mengelberg and the "Ciaccone Gotica" by Dopfer. Holst was represented by three selections from "The Planets." Louis Gruenberg had several of his early works and some very expressive piano pieces on a recent program, the latter played by the American pianist, Josepha Rosanska. Works by Ernest Bloch were presented by Joseph Szigeti, violinist, and the cellist, Barjanski.

Recitalists Welcomed

The list of recitalists may be very briefly summarized. Jascha Heifetz was received with much acclaim after an absence of some years, during which he has matured his art phenomenally. Ignaz Friedman made several appearances, as did Katharine Goodson, Eugen d'Albert and Moriz Rosenthal—all outstanding pianists.

The London String Quartet had a very cordial reception. Among French virtuoso visitors were Lucie Caffaret, and the king of all flute masters, Louis Fleury.

Among new organizations is the Vienna String Quartet, which here and in all Germany, as well as in Paris, has attracted much attention. The leader of this organization is Rudolf Kolisch, a protégé of Schönberg. The specialty of the quartet is works of the newest trend.

Despite the fact that there is much concert music in Vienna, at times quite good music, a great ideal is almost solely held by the "Concerts for the Working People," which Dr. Bach has founded. These aim to produce new works and present artists who are little known. One of these novelties was the ballet music which Verdi wrote for the Paris production of "Otello," and which has been rediscovered by Paul A. Pisk, an event for which to be thankful.

On the basis of its cyclical plan, the series of Mahler Symphonies led here by the Frankfurt conductor, Clemens Krauss, was also an outstanding event.

DR. PAUL STEFAN.

ROSELLE IN VIENNA

New York Soprano Wins Acclaim in Début as "Aida"

Anne Roselle, soprano, recently scored a triumph in her first European appearance in Vienna in the rôle of Aida. After the Nile scene Mme. Roselle was called before the curtain forty-two times. Not in some time in that city has there been such an outburst of enthusiasm, according to dispatches.

Mme. Roselle is remembered by New York operagoers for her appearances with the Metropolitan and San Carlo opera companies.

VIENNA, Feb. 13.—The City of Vienna, which awarded prizes for the arts in 1924 and 1925, has announced a new award for this year. The prize for music, which is 3000 shillings (about \$450), and the winner will be announced on May 1.

London Concerts Dwindle in Late Winter

LONDON, Feb. 25.—London's music has been "marking time," so to speak, until the opening of the spring months, when the concert and opera roster will be very generous. A second appearance by Sir Thomas Beecham with the London Symphony brought a stirring performance of Strauss' "Heldenleben," and some very fine violin playing by Erika Morini, the soloist. Gerald Cooper gave another of his series of concerts, which was devoted to a transcription of Rameau's "Fêtes d'Hébé" and other works. Arnold Dolmetsch and five members of his family gave a charming lecture and recital on old-time music at Mortimer Hall.

NEWS FROM CONTINENTAL CENTERS



Boughton's "Immortal Hour" London Favorite

LONDON, Feb. 20.—I am informed by Rutland Boughton, composer of "The Immortal Hour," that that music drama will be staged at the Grove Street Theater, New York, when the Opera Players of New York commence operations.

The work has had an enormous vogue in London. It ran for two periods of six months each at the Regent Theater under the management of Sir Barry Jackson, and has just been revived at the Kingsway Theater. Concerning this revival, Sir Barry has said that never in his long experience has he known advance booking to be so heavy.

The opera is extraordinarily elusive, and one of the astonishing characteristics is the way people go to see it over and over again. There are many people who have seen it 100 times, and Princess Marie Louise has seen it scores of times. No other serious opera of any period has had a London vogue to compare with it.

The inner history of its production has never been told. These are the facts: Appleby Matthews, then director of the City of Birmingham Orchestra, went to see an early production of the work by the Glastonbury Players, founded by Rutland Boughton. Curtains were used for scenery and simply a piano for accompaniment.

Mr. Matthews returned to Birmingham, determined that this was the potential success of the generation, and did not rest until he had persuaded Sir Barry to produce it at his Birmingham Repertory Theater. The thing was an immediate success.

Again, he would not rest until he had



Rutland Boughton, Composer of "The Immortal Hour"

induced Sir Barry to transfer it to London. Its initial reception in London was curious. The critics thought it very fine, but agreed in doubting whether it could possibly be a popular success. As a matter of fact, the faith of Appleby Matthews was justified by crowds from all parts of London finding their ways to the Regent Theater, up the extremely unattractive Euston Road, for six months.

All the London productions have been under the musical direction of Appleby Matthews. H. S. G.

Novelties Throng Thick on Paris Lists as Concerts Multiply in Mid-Winter

PARIS, Feb. 25.—The success which Respighi's "Pines of Rome" achieved in its first hearing a month previously—somewhat popularly sensational, it must be admitted—led the Société des Concerts du Conservatoire to repeat it under the bâton of Philippe Gaubert. Not profound, but brilliantly descriptive, this suite seemed on second hearing to be rather highly schematized.

At the Concerts Colonne, several novelties were given in the last month, among them an excerpt from Cante-loube's opera "Le Mas," which won a recent prize. It is atmospheric music, containing a veritable "echo of nature," sane, charming and vital, painting a summer's night. The same orchestra, under Gabriel Pierné, presented Maurice Dambois in a new cello concerto by Dupuis, and an excellent Spanish pianist, José Iturbi, in Liszt's "Hungarian" Fantasia. A Second Suite from Rous-sel's "Padmavati" was of much interest. A nature picture, "Twilight: a Carnival Procession," by Trépard, was a fantastic novelty of recent days.

New Schmitt Works

Florent Schmitt has been represented by two works in recent programs. One was a "Lied et Scherzo," given at the Colonne. It is scored for cello and orchestra, and possesses a noble thematic outline and vigorous movement. The other was a "Danse d'Abisag," given at the Concerts Lamoureux. The latter is a programmatic number, telling of the dancer who is summoned to cheer King David, but who, when she would summon voluptuous graces to her aid, is cowed by a glance from the noble mien of the ruler. This proved a most interesting work, complex in rhythm and harmonies, and suggestive of Oriental luxury, passion and color. It was well conducted by Paul Paray.

Albert Wolff gave a fine reading of a Borodin symphony and the "Poem of

Ecstasy," by Scriabin, in a recent all-Russian concert. Rhené-Baton introduced "Three Hebrew Songs"—authentic racial numbers arranged for orchestra and voice by Louis Aubert. The noble "Kol Nidre" was one of them, and the numbers proved singularly moving, as sung by Madeleine Grey. At this concert, the second hearing of Vuillemin's Suite "En Kerneo," was given—a musical picture of Brittany of much charm. Several "Songs of Auvergne" by Canteloube were also given. The same conductor sponsored a remarkable work by a Danish composer, Peder Gram, a ballade, sung by Hilda Roosevelt with orchestra. This has a very suggestive atmosphere of the North, based on folk-elements of the most vital sort.

Pianists Applauded

Among recitalists of recent weeks were Alexandre Borovsky and Leopold Godowsky, pianists. The latter gave excerpts from his own "Triakontameron" and "Java" Suite, the folk-music of the last being especially intriguing. Anton Bilotti, a young pianist well known in New York, included in his program a work by MacDowell. Bronislaw Huberman, violinist, who seems not to have altogether deserted the bow for politics, showed again his impressive virtuosity in a list which included numbers by Szymanowski.

Britons Form Bach Cantata Club

LONDON, Feb. 26.—The Bach Cantata Club, affiliated to the Federation of Music Clubs, has been founded for the purpose of giving six concerts a year of the cantatas and instrumental works of Johann Sebastian Bach. The works will be performed "with forces that are as near as possible to those which Bach had in his mind when he wrote them." The president is the Bishop of Oxford, the conductor C. Kennedy Scott, and the secretary, Hubert J. Foss.

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Wartburg Figures Depicted in Paintings

BERLIN, Feb. 25.—A series of paintings, showing the fabled figures of the Wartburg made familiar in "Die Meistersinger," have been purchased by the Wartburg Fund and will be placed on view, together with other souvenirs of the period. These paintings are by Moritz von Schwind. Among others, there is a famous one of "The Song-Tournament on the Wartburg," and there are likenesses of von Arnswald, commandant of the castle, and the Grand Duke Karl Alexander.

Première of Opera on Euripides' "Bacchantes" Pleases in Mannheim

MANNHEIM, Feb. 25.—The world première of a new opera, "The Bacchantes," after the drama by Euripides, with a score by Ernst Toch, was a recent outstanding event at the National Theater here. The text was arranged by Berthold Viertel.

Dionysus, son of Zeus and Semele, daughter of the Theban king Cadmus, is reviled by his sisters, and his godly birth denied. He wanders in the garb of an Asiatic stranger through Greece, and he vows vengeance. He makes his power felt, and Cadmus and the blind Teiresias resolve to bind him with chains and rescue the Bacchantes, who flock to his service. But Cadmus is himself locked up with Citharon in the dwelling of the Bacchantes, and at last recognizes the power of the god.

This fable may be interpreted as the present-day triumph of freedom in thought and action against recognized authority. The modern poet, in revising the old work, has inserted some such interpretation.

The score of the work is most interesting. It is written for chamber orchestra—a string quintet, woodwind, horns, trumpets, flutes and percussion. The thematic character is vital and of great rhythmic force. Though written in the form of the classical suite, the music uses modern devices very liberally.

Outstanding pages are the instrumental introduction, the monologue of the god, the orgiastic dance of the Bacchantes, and a pastoral scene of much beauty. The choral elements are of much complexity and charm.

The performance was led by Artur Rosenstein, and the principal rôles were sung by Maria Andor, Richard Wittgen and Willy Birgel. The scenic production was under Heinz Grete. The applause was very cordial.

BERLIN, Feb. 28.—Among forthcoming novelties planned for the State Opera is Massenet's "Werther," with Robert Hutt, who was heard in America several seasons ago, in the title rôle. Leo Blech will conduct.

Blech Returns to Berlin Opera After Three Years' Absence

BERLIN, Feb. 25.—The return of Leo Blech as conductor at the State Opera, beginning April 1, is one of the most favorable signs for the reorganization of that institution. Blech severed his connections with the State Opera about three years ago. Erich Kleiber is at present the acting head of the institution, but as yet no successor to Max von Schillings as Intendant has been chosen.

The Municipal Opera, meanwhile, has to its credit some very fine revivals, under the bâton of Bruno Walter. The latest of these is Mozart's "Entführung aus dem Serail," which was given a superb revival, with Maria Ivogün as Costanze. Others in the cast were Lotte Schöne, from the Vienna Opera, who showed excellent gifts, Albert Reiss, Wilhelm Guttman, Eduard Kandl and Oskar Eisenberg. The house was filled and enthusiastic.

A still greater tour de force was Walter's revival of Strauss' "Elektra," with Hélène Wildbrunn as the heroine, singing in magnificent voice an essentially unvocal part. Maria Schulz-Dornburg as Klytemnestra was also hailed in her local début. The score had a masterly interpretation.

Erich Kleiber led the Seventh Symphony of Mahler in a recent concert by the State Opera Orchestra. Richard Buhlig, pianist, won an ovation in a recent recital.

Wilhelm Furtwängler, just before sailing for America, gave Brahms' "German" Requiem a superb performance with the Philharmonic and the Kittel Choir.

Prokofiev Opera to be Given in Berlin

Advices received from Europe state that the new Prokofiev opera, "The Flaming Angel," will be produced at the Städtischer Oper in Berlin under the direction of Bruno Walter. This will be the second opera by the Russian composer-pianist in the current repertoire of that institution, the other being his "The Love for Three Oranges," which was given in America by the Chicago Opera Company.

Sciapiro Quartet Heard in Prague

PRAGUE, Feb. 15.—A composition by Michel Sciapiro, composer, who is now resident in America, was given here, when the noted Sevcik-Lhotsky Quartet played his "Tusitala," a fantasy for string quartet, at Smetana Hall. The concert was under the auspices of the Teachers' Association of Czechoslovakia. The work had a good reception for its originality and interesting experiments in tone-color.

Weimar to Hold Festival

WEIMAR, Feb. 25.—The National Theater will hold a festival here from July 22 to 31. Among the works scheduled to be given are Siegfried Wagner's operas, "Der Bärenhäuter" and "Sternen-gebot." Dramatic productions and art exhibits are also planned.

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Violin Players Favored in Publishers' Budget

By SYDNEY DALTON



VIOLINISTS are again favored ones in the week's budget of new music. Original compositions and transcriptions, most of them well deserving of attention, are offered by the publishers. For once, singers must stand aside and give place to instrumentalists. Save for a group of choruses for male voices and a musical play for young folks, the week's music concerns violinists and organists, with morsels for harpists and pianists.

Transcriptions of Chopin and Popper

David Popper's "Happy Memories" has been made into a violin piece by Moritz Rosen (Carl Fischer). The sustained melody has a freely moving accompaniment underneath it, and as a whole it is a number of good average worth. In the same series there is an unusually interesting transcription of Chopin's Waltz in E Minor (Posthumous) from the pen of Alexander Bloch. It makes a brilliant, vivacious number for violin, demanding velocity and accuracy and skillful bowing. It is dedicated to Harry Farberman.

Violin Pieces by Albert Stoessel

Of outstanding excellence are five pieces for the violin by Albert Stoessel, entitled "Praeludium," "Falling Leaves," "Nodding Mandarins," "Threnody" and "Flitting Bats" (G. Schirmer). This is the kind of music that makes pianists regret that it was not written for the piano, and organists mourn that Mr. Stoessel did not think of them in the idiom of the organ. In short, the chief merit of these unusual numbers is their inherent musical beauty and finished craftsmanship. They demonstrate again, as other works have done in the past, that Mr. Stoessel is a composer of distinct talent. They show the composer, also, to be a modernist, when he wishes to be one, but of a sane and balanced type that is rather too unusual today. Unlike most

of the music written in the popular harmonic idiom of these revolutionary times, Mr. Stoessel's pieces are not only intelligible—even, it would seem, to the reactionary—but are so thoroughly sincere that their means of expression appears to be inevitable.

These pieces show the composer to be possessed of a vivid and vital imagination, a delicacy and facility of expression that never lags, and, finally, a sense of color that, despite its subtle gradations and melting shades, is always virile and thoroughly healthy.

"Micaela" and a Concertino for the Violin

Michel Sciapiro has composed a "Spanish" Dance for the violin, which he entitled "Micaela" (White-Smith Music Publishing Co.). It is not a difficult number to play, either for the soloist or accompanist, nor is it an unusually interesting example of the Bolero, but it is nicely written for the instrument.

A "Student's Concertino" in G by Marion G. Osgood (Arthur P. Schmidt Co.) smacks of the days of the classics, both in form and in style. It is a number on which students might polish up their technique, and is written in three well contrasted movements, none of which is long.

A Group of Compositions for the Organ

Gordon Balch Nevin's "By the Lake" (Oliver Ditson Co.) is a smooth flowing and entertaining bit of writing for the organ, in the mood of a barcarolle-impromptu. It is melodious and nicely harmonized, with considerable opportunity for variety in registration. To the Ditson list of transcriptions there have been added two numbers, both by Russian composers. One is Rimsky-Korsakoff's Romance in A Flat, an attractive melody enhanced by its frequent three-measure phrases. H. Clough-Leigher has made the transcription of this, as he has of the Tchaikovsky "Humoresque." This is an example of a thoroughly pianistic piece that is quite as effective on the modern organ. Carl Wilhelm Kern's "Prelude Religioso," Op. 483, has a befitting devotional manner, though it is commonplace in idea.

An American Suite for the Violin

There are five numbers in Ernest Vernon Marsh's "American" Suite for the violin (Carl Fischer). The style of each piece, with titles in brackets, follows: Rondo ("Cambridge"), Waltz ("Priscilla"), Air ("John Alden's Plea"), Minuet ("Martha Washington") and "Swing

Corsicana Likes Harp Concert

CORSICANA, TEX., Feb. 27.—The Zimmer Harp Trio, assisted by Tom Williams, Welsh baritone, gave a concert in the High School Auditorium recently under the auspices of the Nevin Club. The Zimmer Trio played music by Dubois-Zimmer, Beethoven and Bach. Louis Harris and Gladys Crookford made an attractive number of "Winter" by Thomas-Rogers. As soloist, Miss Zimmer was successful in numbers by Bach, Liszt and Zabel. Three numbers by Mr. Williams included an aria from "Zaza," with an accompaniment of three harps, and a group of Welsh songs. MRS. LYNNE WORTHAM.

Texas Orchestra Registers Progress

SAN ANTONIO, TEX., Feb. 27.—The fourth and final concert in a series sponsored by the San Antonio Musical Club was given recently by an augmented orchestra from the Palace Theater, under the direction of Don Felice. Schu-

bert's "Unfinished" Symphony, the Overture to "Rienzi," and works by Weber, Massenet and Widor formed the program. Main Avenue High School Auditorium was used, and an artistic gain was noted over preceding concerts. The soloist was Mary Aubrey Keating, contralto. Mrs. Nat Goldsmith was the accompanist. GENEVIEVE M. TUCKER.

Robert Franz Transcribed by Max Rosen

It would not be surprising to see a Robert Franz revival in the near future. Musicians are rediscovering the fact that Franz wrote some beautiful melodies, and now that we are slowly recovering from an orgy of newness and melodic vacuity, a Franz melody is something of a treat. So Max Rosen has made a violin transcription of "The Rose's Complaint" (Carl Fischer) and a very good one it is, taking up parts of the melody in effective double stopping and adding a short and very soft cadenza passage at the end.

"Under the Sea," Musical Play for Children

There is no better way to interest children in singing and listening to music than through easy musical plays and cantatas. A new work of this class is "Under the Sea" by Jessie Mae Jewett, with lyrics and dialogue by Evelyn Haydn (M. Witmark & Sons). The music is very simple, and children will be able to sing it without great difficulty. The participants in the principal rôles, of which there are four, are a boy and a girl, aged between seven and nine, and two older persons. The rest of the cast is played by children between five and twelve. The action is supposed to take place at the bottom of the sea.

Part Songs for Men's Voices

In the "University Series" (Oliver Ditson Co.) a number of choruses for men's voices is being put out, written and arranged by H. Alexander Matthews for the Glee Club of the University of Pennsylvania. On the list is "A Surry Song," by Dr. Matthews, an excellent and not difficult number. There are three arrangements: "Once I Loved a Maiden Fair," a Seventeenth Century melody, to be sung unaccompanied; another air of about the same time, by Thomas Ford, entitled "Since First I Saw Your Face," in which a baritone solo is supported throughout by a humming accompaniment; and, finally, a Sixteenth Century melody, "From Oberon in Fairyland," with text by Ben Jonson, which is also to be sung unaccompanied.

Three further well made arrangements are N. Clifford Page's version of

T. Frederick H. Candlyn's "Water-mill Time," Samuel Richards Gaines arrangement of "Kalinka," a Russian folk-song, and a Slovak folk-song, entitled "Lovely Maiden," arranged by C. M. H. Atherton. These numbers are also from the Ditson press.

Our National Anthem in a Harp Version

Carlos Salzedo has made a version of the "Star-Spangled Banner" for the harp (Composers' Music Corporation) transcribing it for the Sixth Annual Harp Festival of the National Association of Harpists, to be held in Los Angeles on March 18. Mr. Salzedo follows the original closely in his harmonies, merely arranging them for the instrument. We have been led to believe that John Stafford Smith composed the music, though there is no mention of him here.

"O sole mio" Again—This Time for Piano

"O sole mio" is always being given a new lease of life—if it has really needed it at any time. And now it would appear that Edwin H. Lemare had an idea that the pianists were neglecting it. So he has come forward with a piano transcription of the old Eduardo di Capua air that should help it along a bit. And he has done it in a manner that will put it within the reach, technically, of students and amateurs of rather modest pianistic attainments (Harold Flammer).

Toledo Choir Gives Fine Concert

TOLEDO, OHIO, Feb. 27.—A fine concert was given recently by the Unitarian Church Choir under Edmund Northup. The program included music by Beethoven, Dett, Grieg, Rossini and Saint-Saëns. Susan Godfrey and Mr. Northup were heard in a Benedictus, and Mrs. Edmund Northup was at the piano. Ruvinsky's Little Symphony played numbers by Wagner and Grieg.

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Chicago Public Entertains Guests from Philadelphia in Schedule of Concerts

CHICAGO, Feb. 27.—Prominent among the week's guests in the concert field has been the Philadelphia Orchestra, led by Leopold Stokowski; and noted singers and instrumentalists have added their important quota to the list of enjoyable events.

John Coates Début

John Coates' first Chicago recital, given in the Studebaker Theater, Feb. 21, served to reveal one of the most unusual and delightful musicians who have visited us in many years. Mr. Coates' geniality lends his work an absorbing personal interest. He sang a group of old English love songs, some Shakespearean settings, a group of Schubert and a closing sheaf of contemporary English music. The alertness with which Mr. Coates colors his expressive voice is a part of his musi-

cianship. All the details of his performance were given scrupulous, if sometimes unorthodox, attention. Most of the songs were sung in English of the purest sort. Gerald Moore played admirable accompaniments.

Claire Dux was heard at the Playhouse, Feb. 21, in an intimate recital, at which some unusual songs and some unusual singing were heard. The closing group, contributed by Chicago composers, included Frederick Schauwecker's delightful "Christmas Folk-song," Le Roy Wetzel's appealing "Memories," and Leeds Mitchell's "Twilight" and "The Look," two songs in which the composer has skillfully limited his means while preserving originality and charm. Miss Dux was in excellent mood, and employed her exquisite voice in expressive and distinguished singing. Mr. Schauwecker supplied excellent accompaniments.

Brailowsky Plays

Alexander Brailowsky, whose frequent reappearances have strengthened the success he met with at his debut last year, played a Liszt-Chopin program in Orchestra Hall on Feb. 21. He opened the list with the former's Sonata, and placed in following groups admirable examples of these two composer's works. Both Liszt and Chopin are ideally suited to Mr. Brailowsky's style. It takes some such revitalizing interpreter as this young giant to bring the Abbé up to that level of distinction which admirers of his music claim for him. Mr. Brailowsky has an admirable technique, as clean as can be imagined. He has also a remarkably intense ardor in approaching Liszt works. The Chopin music was played with a wealth of poetry.

Gabrilowitsch in Recital

Ossip Gabrilowitsch concluded his series of six historical lecture-recitals with the program of moderns, in which he was heard at the Princess on Feb. 21. Mr. Gabrilowitsch played with his usual skill and understanding. His audiences have been large.

Pauline H. Muelhausen, soprano, sang at Lyon and Healy Hall, Feb. 21, accompanied by Harold D. Simonds. She has a voice of great volume and of agreeable firmness. She employs it with skill.

Tony Abele and Maria Gerdes-Testa were heard in a two-piano recital at Kimball Hall, Feb. 23. The program was excellent, and the performance was forceful, earnest and neat in execution.

Philadelphia Guests

Leopold Stokowski conducted the Philadelphia Orchestra, Feb. 24, at Orchestra Hall in the first concert that worthy band has given here. The house was crowded, and enthusiasm ran high. The beauty of tone supplied at the behest of a remarkable leader was almost incredible, and Mr. Stokowski's technical skill seemed to be equalled by his sensitiveness as an artist. He chose a program in which little of the music was heard in its original version. The Rachmaninoff Concerto, with which Lester Donahue opened the program, and in which he introduced the piano with devices invented by John Hays Hammond, was the only large work which had been conceived for an orchestral concert. There was, for instance, Bach's Passacaglia, in Mr. Stokowski's own glowing arrangement. Albeniz's "Fête-Dieu à Seville" and Debussy's "La Cathédrale Engloutie" supplemented the

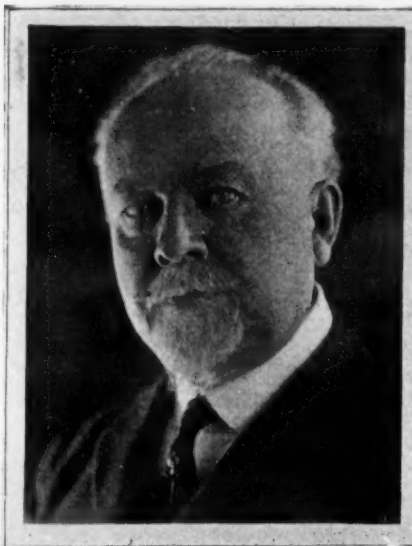


Photo by Miss Reinert

CHICAGO, Feb. 27.—Carl Busch, whose summer schedule at the Chicago Musical College last summer was one of the busiest among those maintained by guest teachers, will return to the theoretical department to give instruction in composition. Mr. Busch studied at the Conservatory of Copenhagen, where he was a pupil of Waldemar Toft in violin, and of Hartmann and Gade in theory. Later he studied in Paris under Godard. Coming to America in 1887, he settled in Kansas City, where he heads the Kansas City Orchestral Society. He was decorated by the Danish Government in 1912 and knighted by the King of Norway last season. Mr. Busch's compositions are known throughout America and Europe. He has interested himself in Indian music, many of his works taking their "program" from Indian legends. His latest work, an "Indian" Rhapsody, was played by the Chicago Symphony last season. Other teachers of theory will be Arnold Volpe, Wesley La Violette, Laura Drake Harris and Nellie Moench.

list of arrangements. There was also the "Firebird" Suite. Mr. Stokowski's performance came as a revelation to many of his hearers. Such intelligence in the use of orchestral nuances is rare. Mr. Donahue's playing was capable.

Popular Symphonic Music

The Chicago Symphony gave a popular program on Feb. 25, introducing Helen Searles Westbrook as organ soloist in a concerto by Enrico Bossi. Mrs. Westbrook, a pupil of the American Conservatory, won this appearance as one of the successful contestants in the annual competition sponsored by the Society of American Musicians. Her performance displayed skill, excellent style and a tasteful variety in registration.

Mr. Stock listed Massenet's Suite, "The Furies"; Eric DeLamarter's Symphony, "After Walt Whitman," and shorter works. Among extra numbers was included Jacques Gordon's admirable performance of the "Meditation" from "Thaïs."

Andrew Haigh, an excellent young pianist, played in Kimball Hall Feb. 25, listing Beethoven's Sonata, "The Farewell"; a group of Chopin, including the G Minor Ballade, and miscellaneous works in which his own interesting Prelude in G Minor was included. His skill, combined with remarkable dynamic

power, enabled him to give his performance variety. At times, however, an emphasis upon mechanical effects obscured the outline of Mr. Haigh's conceptions as a whole.

Frances Johe, contralto, sang at Lyon and Healy Hall Feb. 25, assisted by John McClintock, a talented violinist, and accompanied by Lawrence Clifford Gibson. Miss Johe has a voice of ample volume and of wide range, though the quality is best in the middle register.

EUGENE STINSON.

CAPITAL AUDIENCE APPLAUDS RETHBERG

Soprano Gives Second Concert—College Pupils Heard

By Dorothy De Muth Watson

WASHINGTON, Feb. 27.—Elisabeth Rethberg was presented in her second soprano recital in Washington for this season by T. Arthur Smith at the National Theater on Feb. 25.

She proved again to be a superb singer of songs, especially those in the softer moods. Her diction was perfect. In French songs, especially the Debussy and Fourdrain numbers, she excelled. Mme. Rethberg added "Un bel di" from "Madama Butterfly" to her two other operatic arias, the Elsa's "Dream" from "Lohengrin" and "Vissi d'arte" from "Tosca." Viola Peters was an artistic accompanist.

The Washington College of Music gave its forty-fourth pupils' concert recently in the Central High School. The students' orchestra, under the direction of the president, C. E. Christiani, opened and closed the program. Among the students taking part, as soloists, were Mathew Pero, Victor de Ladurantaye, Mrs. Edgar F. Jones, Sylvia Altman, Evelyn Scott, Gertrude Dyre, Raymond Luce, Elizabeth Stewart, L. C. Greene, Joseph M. Barbecot, Virginia Cureton and Fritz Maile.

WICHITA, KAN.—A delightful program of vocal and piano numbers was given recently by Mrs. Theodore Lindberg, soprano, and Velma Snyder, pianist.

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New York's Concerts and Recitals

[Continued from page 26]

though he sang much that was tear-laden, he all but parodied Verdi's "La Donna è Mobile" (not that anyone particularly cares!) in investing it with the whimsies of the moment. That his audience shared his rare good humor, was sufficiently plain in its readiness to laugh at his winks and his little runs on and off the stage.

But, his fun aside, the tenor did some exquisitely beautiful singing in Gluck's "O del mio dolce ardor" and Donaudy's "O del mio amato ben." His mezza-voce was of haunting loveliness, and there are no tones sweeter or tenderer than those he gave to many pianissimo phrases. His full-voice upper tones, on the other hand, have sounded freer than on this occasion.

There were numerous reminders of his opera successes—airs from "L'Africaine," "Carmen," "Martha," "Pagliacci" and "Tosca"—and several ventures in English, including Rachmaninoff's "In the Silent Night," which for several seasons past has been familiar on the programs of another very popular tenor. The effort was praiseworthy, but the Italian and French numbers brought more success.

Appearing with the tenor was Rosa Low, a soprano with a pretty voice, generally well produced, who has been heard with Gigli before. With "Gianni Schicchi" again among operas current on Broadway, she found reason to include *Lauretta's* "O Mio Babbino" among her numbers, along with the "Manon" Gavotte and a song group. She received several baskets of flowers, which the frolicsome Gigli pretended to steal.

Closing the program, tenor and soprano sang the duet which brings the curtain down on the first act of "Bohème." There were as many extras as numbers on the printed program. Accompaniments were discreetly played by Vito Carnevali. A junior Gigli was led out on the stage and bowed profoundly during an intermission. O. T.

Sara Sokolsky-Freid, Pianist

Sara Sokolsky-Freid began her recital in Aeolian Hall on the afternoon of Feb. 28 with the rarely-heard Opus 12, of Jean Sibelius—the Piano Sonata in F. The Finnish composer's predilection for landscape painting in tone is as evident in this work as in his symphonies. In its three movements, storm alternates with calm, gray mist with sunshine. Mrs. Freid played the Sonata with technical ease and with a due appreciation of its melodic and harmonic beauties as well as of its varied moods.

She was not so successful with the C Major Fantasia of Schumann. There she concentrated her attention so intently upon problems of technic that the romantic spirit of the music suffered relative neglect. The first movement was not "durchaus phantastisch und leiden-schaftlich," but was almost dry of imaginative passion. Portions of the third movement were obviously labored. There were times, however, when the poetry of the music came well to the fore and the veritable Schumann was revealed.

Other works on her program were Bach's G Minor Organ Prelude, arranged by Siloti after Szanto's transcription; Schubert's B Flat Impromptu, the Brahms Rhapsodie in B Minor, a Capriccio by Reger, two Polish dances by Rozycski, Alkan's "The Wind" and the Paganini-Liszt "La Campanella."

Mme. Freid's technical ability is considerable, and her dynamic resources are large. She plays with an authority that is still slightly academic, and her style would be improved by an increase in spontaneity and a release of poetic impulses that are now manifestly constrained. B. L. D.

Negro Singers Return

J. Rosamond Johnson and Taylor Gordon gave another of their engrossing recitals of Negro spirituals and secular songs in the Town Hall on the afternoon

of Feb. 28. Of the sixteen songs on the formal program, all were familiar with the exception of "I Want God's Heab'n to be Mine," which received its first public performance. Appreciative applause exacted repetitions of several songs, and at the close of the recital half a dozen extra numbers were added.

The fervor and sincerity of the singers impart to their performance an emotional quality that is profoundly moving. They project the feeling of the songs with intense conviction, and the auditor responds inevitably to the mood, whether it be sorrow or jubilation, wistful yearning or triumphant exultation. B. L. D.

Ceballos-O'Connor Recital

A joint recital by Louise Ceballos, soprano, and Robert O'Connor, pianist, was given in Steinway Hall on the afternoon of Feb. 28. Mr. O'Connor was heard in numbers by Scarlatti, Chopin, Franck, MacDowell, Palmgren and other composers. Miss Ceballos began with a group by Duparc, Vuillermoz, Hildach, Cimara, and later sang a Spanish group by modern Iberian composers. Mr. O'Connor has been too recently heard in his own recital to make extended comment necessary. His tone was always good and his technic more than adequate. Added to being a soloist of obvious gifts, he proved an admirable accompanist. Miss Ceballos' voice was a trifle large for the small hall, but she sang with taste and finish. The Spanish group was especially applauded. J. D.

Mary Lewis in Recital

Mary Lewis, one of this season's American recruits to the roster of the Metropolitan, was heard in her first song recital in Carnegie Hall on the afternoon of Feb. 27, with Ellmer Zoller at the piano. Miss Lewis' program was, for the most part, of familiar, though unhackneyed, songs and was proportionately interesting. While it is unwise to prophesy in the case of budding artists, it would seem that it is in recital that this talented young person will find her highest development. Certainly her voice sounded better in the present instance than it has at the opera house or as soloist with orchestra.

Miss Lewis' voice is one of great beauty and high individuality. The production is apparently easy through a range of over two octaves, but none the less, there is an ominous scrape around F Sharp and G above the staff which the singer would do well to watch, for this can easily spread through the scale. One is reminded of the recent tragic and premature finish of one of the greatest singing artists America has ever produced. Her vocal downfall began almost with her debut in just such a manner. Miss Lewis sings, apparently, from instinct and not from method. It is to be hoped that this is true. Her salvation will then be swifter, when she takes this matter under advisement.

Seldom, indeed, does one hear a more perfect piece of singing than Ronald's "Down in the Forest," and the audience listened, breathless. Hughes' "I Will Walk with My Love" was also exquisite. In "Depuis le Jour," from "Louise," however, Miss Lewis seemed to miss the surge which the aria requires beginning with the line "Au jardin de mon cœur chante une joie nouvelle." The tone-quality, however, was beautiful throughout, though a funny little loop in the tone, accidental or intended, after the long-held high B at the end, gave a curious effect. As encore to this aria, Miss Lewis sang deliciously the monologue of *Manon* in the Cours-la-Reine scene of the Massenet opera. In this, some high D's were negotiated with ease and clarity. A group of French songs by Debussy, Ravel and Fauré were delightfully given. All in all, one is not likely to hear a more enjoyable afternoon of singing than this one. J. A. H.

GEORGE PERKINS RAYMOND

Debut of Sante Lo Priore

Sante Lo Priore, an Italian violinist, made his first New York appearance in Aeolian Hall on the evening of Feb. 28. While his talent would have been its own sufficient introduction, he was sponsored by his countryman, Ottorino Respighi, who entrusted to him the first performance of his "Poema Autunnale," and by his countrywoman, Mme. Maria Carreras, who opened the program with him in a reading of the "Kreutzer" sonata.

The newcomer did not make an immediate impression in the Beethoven Sonata. While his technical skill was apparent, his tone sounded small and pale, and there was no glow in it to match the warmth of Mme. Carreras' brilliant and expressive performance of the piano part. The cause, whatever it may have been, of this temporary obscuration of excellent qualities was no longer operative in the remainder of the program.

A larger tone, more mellow in timbre, richer in tint and more forcefully vibrant, was applied to the Respighi Poem, and was continually in evidence thereafter. In the D Minor Concerto of Vieuxtemps, Mr. Priore came fully into his own, playing with an admirable mastery of technic and temperamental expansiveness. His style was vigorous without roughness, and he displayed a sensitive regard for the niceties of phrasing. He stood forth as a finished artist, authoritative and assertive, yet restrained by the dictates of a scrupulous taste.

Mr. Respighi's "Poema Autunnale" is an ingratiating composition of subjective character. There are a few descriptive passages, such as the harmonics that suggest the whistling of the autumn wind, but for the most part the work is a pensive meditation, nostalgic and melancholy, ending in a mood of frustration.

Another first performance from manuscript was that of "Dusk" by G. Carbonara, who was Mr. Priore's collaborator at the piano. This was part of the closing group, which also contained a "Chanson" by Curci, Simonetti's "Spinning Wheel," Tirindelli's "Pierrot Gay" and the "Rhapsodia Piemontese" of Sinigaglia. B. L. D.

Christian Holtum's Recital

Christian Holtum, American baritone, assisted by Elsa Nordstrum, violinist, gave a recital Sunday evening, Feb. 28, in the Engineering Societies' Auditorium. Mr. Holtum opened his program with arias by Handel, Mozart and Verdi. He sang next a German group with songs by Brahms, Rubinstein and Schumann. The rest of his numbers were in English—Flégier's "The Horn," John Ireland's "Sea Fever," Mary Turner Salter's "The Toast," German's "Rolling down to Rio," Burleigh's "Hard Trials," Guion's "Howdy do Miss Springtime," Smith's "Sorter Miss You," and Strickland's "Lindy Lou." Mr. Holtum possesses a voice of pleasing quality and wide range. His tone production is far from faultless, but his very sincere efforts met with the vigorous approval of his audience. Miss Nordstrum played Kramer's "Chante Nègre," Gardner's "From the Canebrake," Vice-president Dawes' "Melody" and Rehfeld's Spanish Dance. Sumner Salter played accompaniments. A. M.

La Forge-Berumen Recital Given

A noonday musicale was given Thursday, Feb. 25, in Aeolian Hall, under the direction of Frank La Forge and Ernesto Berumen. Paderewski's Duo-Art recording of Chopin's Valse Brillante was first played. Harry Bruton, tenor, sang with fine feeling Donaudy's "O del mio amato ben," Robert Franz' "Request" and Weatherly's "Mignonne." Edith McIntosh, pianist, played three numbers by Grieg—"Norwegian Bridal Procession," "Notturmo" and Scherzo-Impromptu—revealed a fine technic and appreciation of mood. Mathilda Flinn, soprano, sang in a full, clear, powerful voice Panizza's "D'une Prison" and "Voi lo sapete" from "Cavalleria Rusticana." Helen Schafmeister, first in person, then through the Duo-Art played Cyril Scott's treatment of "Cherry Ripe" and Albeniz's Seguidilla. Erma DeMott, soprano, sang well Wintter Watts' "Wings of Night," Liszt's "Comment disaient-ils?" and "Depuis le jour" from "Louise." Alice Vaiden, Dorothe Haynes and Gladys Olsson were able accompanists.



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By A. Winifred Lee

VANCOUVER, B. C., Feb. 27.—Concerts by local groups of singers and instrumentalists have held first place in the musical calendar for this city recently.

The Musical Society of the University of British Columbia gave its tenth annual concert on a Friday evening, when many numbers were presented in costume. The conductor was C. Hadyn Williams. Soloists included Carl Barton, Kathleen Baird, Jean Woodrow, Elsie Rilance, Christy Madsen, Margaret Kerr, W. Phillips, Alice Wilma Metz and Tommy Loudon.

The Philharmonic Club gave a recital, when those contributing were Elsa Disney, A. J. Addy, Ethel Beldon-Holloway, Marjory Fallows, Betty Cross, Sanford Addison, Phyllis McHaffie, Edythe Lever Hawes, Wilfred Rutley, Mavis E. Rutley and Edna Rogers. This club arranges bi-monthly recitals, given on Saturday evenings.

The Woman's Musical Club Choral Society, under the direction of Russell G. McLean, gave a recital recently. Minna Stankevitch, pianist, was the guest artist. At a recent recital of the Club, Kathleen Hungerford was the guest artist. Assisting were Mrs. W. D. Patton and Kenneth Ross.

A concert given by Vancouver Women's Choral Society had assisting artists in Rhena Marshall, Winnie Beveridge, Walter Wright, Mrs. F. X. Hodgson, Betty Cross and Edythe Lever Hawes, with W. H. Barton as conductor.

Frederick Chubb, organist of Christ Church, gave two afternoon recitals at St. Andrew's Church. The assisting artist at the first concert was Marion Copp. Winifred Bell assisted at the second of the series.

A. WINIFRED LEE.

Flonzaleys Play at Peabody Conservatory

BALTIMORE, Feb. 27.—The Flonzaley Quartet made its annual appearance at the Peabody Conservatory recently. The C Major Mozart Quartet (K 465) was played with wonderful delicacy of style. More vivid coloring and fuller tone combinations came to the ear when Griffes' Sketches were played. The romantic Quartet in A Minor presented Schumann's melodic style with a fluent fantasy.

FRANZ C. BORNSCHNEIN.

Coates and Moiseiwitsch Visit Vancouver

VANCOUVER, Feb. 27.—John Coates, British tenor, was well received when he appeared here in recital. His numbers included works by Arne, Byrd, Wagner, Barclay, Ivor Atkins and Josef Hol-

Will Teach in Summer Session



Photo by Root

Appointed for American Conservatory Summer Session: Karleton Hackett (Left) and Henoit Lévy

[Continued from page 27]

Henry Purmort Eames, Clarence Loomis, Earl Blair and others are also named on the piano faculty.

Jacques Gordon, concertmaster of the Chicago Symphony, will give private and class instruction in violin, admitting both players and auditors to his master class, a feature of which will be his own illustrative renditions of works studied. Herbert Butler, notable among American violin teachers, Walter Aschenbrenner and others will also give private and class instruction.

The organ department will be headed by Willem Middelschulte. Frank Van Dusen, one of the first to foresee the development of the organ in theaters, will head the theater organ department. Enrollment in this department last year was so great that tuition was refunded to many pupils who could not be accommodated.

In the theoretical department, Arthur Olaf Andersen, John Palmer and Leo Sowerby will be leading instructors. Hans Hess will head the cello department, and Enrico Tramonti and Clara Louise Thurston will give instruction in harp playing.

Other phases of musical education, including sight reading and kindred sub-

jects, will be taught by capable instructors. Elocution will be taught by the Walton Pyre School of Dramatic Art and Expression, recently affiliated with the American Conservatory.

The Conservatory confers teachers' certificates, diplomas and degrees by authority of the State of Illinois. Candidates for these awards must follow carefully planned courses in which the requirements accord with the rulings of the National Association of Schools and Allied Arts, of which the American Conservatory is a member. Post-graduate work is offered in all departments.

Recitals will be an important feature of the master school, Mr. Lévy, Mr. Scionti, Mr. Gordon and Mr. Middelschulte being among those listed for programs in Kimball Hall.

Organ Recital Given in New Concord

NEW CONCORD, OHIO, Feb. 27.—An attentive audience enjoyed the organ recital given in Brown Chapel, Muskingum College, by Edward G. Mead, organist of Denison University. Mr. Mead played

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By Herbert W. Cost

ST. LOUIS, Mo., Feb. 27.—An operatic program was given by Rudolph Ganz at last Sunday's "pop" concert, with Helen Ludwig, mezzo-contralto, as soloist. The program was as follows:

Coronation March from "The Prophet,"
Meyerbeer
Overture to "The Merry Wives of Windsor" Nicolai
Arioso from "La Mort de Jeanne d'Arc" Berlioz
Two Intermezzi from "The Jewels of the Madonna" Wolf-Ferrari
"Meditation" from "Thais" Massenet
"Habanera" from "Carmen" Bizet
Excerpts from "L'Arlesienne" Suite
No. 2 Bizet
Overture to "Tannhäuser" Wagner

Many of the familiar melodies were welcomed heartily by a large audience, which also applauded Miss Ludwig generously in her rendition of the two arias. She possesses a voice of excellent timbre and good range. The concertmaster, Michel Gusikoff, played the "Meditation" from "Thais" finely. John Kiburg, flutist, also did good work in the second Intermezzo and in the "L'Arlesienne."

On Sunday night, Feb. 21, a number of choral clubs joined in a music festival at the Women's Exposition. Individual choral numbers and community singing made up the program. Those participating were the Pageant Choral Club, Frederick Fischer, conductor; Municipal Chorus Club, led by Louis Kroll; Alhambra Grotto Ladies' Choral Club, under Gertrude M. Cook, and the Schubert Club of East St. Louis, Ohio, Wade Falbert, conductor. Ethel M. Hudson was conductor of the massed singing.

Members of the faculty of the Hagen Conservatory of Music gave a recital at the Hyde Park Congregational Church. Those participating were Mrs. L. L. Lasa, Dorothy Axthelm, John Hark and Hugo Hagen.

music by Mendelssohn, Bach, César Franck, Schumann, Guilman, Dickinson and the modern Italian school was represented by Pietro Yon. This recital was the result of an agreement whereby organists of Denison and Muskingum will exchange recitals.

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INFORMATION AND BOOKLET UPON REQUEST

PHILADELPHIA LIST HAS SPECIAL ITEMS

Chamber Music and Work by Mrs. Freer Are Prominent

By W. R. Murphy

PHILADELPHIA, Feb. 27.—Members of the Chamber Music Association were the guests on Sunday afternoon of the Philadelphia Chamber Music String Sinfonietta at a special meeting in the Bellevue-Stratford.

The organization, consisting of eighteen members of the Philadelphia Orchestra under the direction of Fabien Sevitzky, made its formal bow a few weeks ago and at once took an important place in the musical life of the city. A Bach overture, Arensky's "Variations on a Theme by Tchaikovsky," Tchaikovsky's "Serenade," arranged as a sonatina, and two short numbers by Rebikoff comprised the interesting program.

The Curtis Quartet scored heavily in its public concert in the Foyer of the Academy of Music Thursday night, the audience being large and highly enthusiastic. The personnel, of faculty members of the Curtis Institute of Music, includes Carl Flesch, Emanuel Zetlin, Louis Bailly and Felix Salmond. The Haydn D Minor Quartet was read with classic poise, and then came a magnificent performance of the Brahms A Minor, the program mounting to a great climax in the Beethoven C Major, the third of the so-called "Rasoumoffsky" quartets.

Samuel Dushkin, who was heard last season in association with Lionel Tertis, in the Mozart Concerto for violin and viola, on one of Walter Damrosch's programs, made his local debut Monday night in the Foyer of the Academy as a recital artist. His taxing program

revealed Mr. Dushkin as especially a virtuoso, with full command of the mechanics and technics of his instrument, but with room for growth in the philosophy of emotion and interpretation.

At the annual luncheon of the Philadelphia Music Club, given in the Bellevue-Stratford, Tuesday, the feature was the premiere of "Massimiliano, the Court Jester," the second production of Eleanor Everest Freer, of Chicago, a leader in the movement for opera in English. Elia W. Peattie wrote the libretto. At the luncheon, at which Mrs. Edwin Watrous presided, Mrs. Freer spoke stimulatingly on "American Opera and Opera in English." Members of the Philadelphia Operatic Society and of the Philadelphia Music Club took the rôles and provided the accompaniment.

Frances McCollin gave the seventeenth of her series of "musical annals" in which she combines historical data with musical appreciation and entertaining sidelights, on Thursday afternoon. The period treated was "From Wagner to Debussy."

Kochanski Plays "Tzigane" in Denver

DENVER, Feb. 27.—Paul Kochanski, violinist, had to carry alone the program for the Oberfelder subscription concert on Feb. 18, owing to the cancellation of Ethel Leginska, who was booked for a joint recital with him. Mr. Kochanski proved equal to the emergency and held his audience to the end of the evening in rapt attention. Ravel's "Tzigane" was the outstanding novelty of the program. J. C. WILCOX.

Giannini Wins Des Moines Hearers

DES MOINES, IOWA, Feb. 27.—The Civic Music Association presented Dusolina Giannini as the fourth attraction of the course, at the Des Moines Women's

Club Auditorium on Friday evening, Feb. 12. The whole membership turned out to hear the artist, who was recalled many times and was obliged to add five numbers to her attractive program. Molly Bernstein was a capable accompanist. HOLMES COWPER.

TOLEDO SYMPHONY HEARD

Delightful Concert Under Clement's Baton Enlists Two Soloists

TOLEDO, OHIO, Feb. 27.—The Toledo Symphony gave a fine concert at Scott Auditorium with Lewis Clement as conductor, on Feb. 17. Goldmark's "Sakuntala" Overture was played with understanding. The major number, the Symphony in G by Haydn, known as the "Military," contains lively and graceful music. Mr. Clement gave a short talk at the close of the Symphony, explaining the general construction of the work.

The finest orchestral rendition was the playing of the Ballet Suite "Coppelia" by Delibes, most enjoyable being the lilt of graceful "Festival Dance" and the "March de la Cloche." The presentation of "Sous les tilleuls" from Massenet's "Scènes Alsaciennes" by Majorie Johnston, cellist, and Thomas Byrne of Detroit, English horn soloist, to the accompaniment of muted violins and basses was one of the delights of the evening. The audience demanded an encore to this number.

Mr. Clement closed the program with a request number, the Waltz and Polonaise from Tchaikovsky's opera, "Eugene Onegin."

HELEN MASTERS MORRIS.

Lancaster Harpists Meet

LANCASTER, PA., Feb. 27.—Lancaster Chapter, National Association of Organists, met in monthly session at the Memorial Presbyterian Church recently. Virginia Straub, soprano, sang, accompanied by John G. Brubaker, organist.

LOUISVILLE HEARS OPERA AND CELEBRATED ARTISTS

Manhattan Company Presents Novelty—Concert Calendar Includes Numerous Recitals

LOUISVILLE, KY., Feb. 27.—The Manhattan Opera Company of New York, with Aldo Franchetti as conductor, appeared in the Brown Theater recently. "La Traviata" was sung, with Marina Polazzi and Dimitri Onofrei in the cast. "Madama Butterfly" was given with Tamaki Miura, Ada Paggi and Julian Oliver. A matinée performance was "The Barber of Seville," with Julian Oliver, Leta May and Felice De Gregorio. A double bill consisted of "Pagliacci," with Marina Polazzi, Alfredo Gondolfi and Julian Oliver, and Franchetti's "Namiko San," with Tamaki Miura and Dimitri Onofrei.

Alfred Hollins gave an organ recital in St. John's Evangelical Church, under the direction of the Kentucky Council of the National Association of Organists.

P. S. Durham presented Pablo Casals and Paul Kochanski in recital at the Woman's Club Auditorium. Gregory Ashman was at the piano for Mr. Kochanski and Nicolai Mednikoff for Mr. Casals.

Mr. Durham also presented the Cherniavsky Trio in concert. Schubert, Glinka and Dvorak were composers represented.

John Barnes Wells gave a recital at the Strand Theater on a recent Sunday afternoon. Old English, Irish and French songs were given, among them several compositions of the singer.

At the Strand Theater on a Sunday afternoon the third "pop" concert brought Maria Carreras, pianist, before a large audience. The pianist gave music by Beethoven, Chopin and Brahms.

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Lula Mysz-Gmeiner, German Lieder Singer, Arrives for American Recitals

ALL Europe has heard of Lula Mysz-Gmeiner, knows her for a lieder singer of the first rank. She has sung in Germany, in Austria, Holland, Belgium, France, England, Russia, Scandinavia, in Hungary, in the Balkan countries.

Yes, it may safely be said that her reputation is European-wide. Americans traveling abroad have heard her, have wished that it was not necessary to cross the Great Water in order to hear her again. Their wish will be gratified. Last week Mme. Mysz-Gmeiner arrived in New York, and on the afternoon of March 8 and on the evening of March 23, she will give recitals in Aeolian Hall.

There will be no fireworks on her programs. The chandeliers hung from the Aeolian Hall ceiling will hang just as securely after Mme. Mysz-Gmeiner's recitals as before, for Mme. Mysz-Gmeiner will not sing as loudly nor as long as she can. For Mme. Mysz-Gmeiner is Mme. Mysz-Gmeiner, lieder singer, and will conduct herself accordingly. She will sing old Italian ariettas, old French songs by Lully, Campra, songs by Schumann, Schubert, Emil Mattiesen, Hugo Wolf, ballads by Carl Loewe.

"This is just my introduction to America," said Mme. Mysz-Gmeiner, when she had been here only a day, and was still a bit dazed by the high buildings, the noise and the soft coal. "In April I must go back, for I have engagements in Europe and many pupils. I have master classes at the Berlin Hochschule. Franz Schreker, the composer, is director there, you know. He did not like it a bit to have me come away. . . .

"I learn a great deal from my pupils.



Lula Mysz-Gmeiner

I suppose it is because, in order to teach others, one must be thoroughly convinced oneself. And there is nothing more interesting than the study of lieder. I like especially the old ones—strong, simple ones, that tell stories. It is the expression that counts, the colors of the voice, not the amount used. . . .

"We have heard many of your American singers in Germany the last few years, and I have been so favorably impressed. I think especially of Giannini and Richard Crooks, both very good voices. And I think the exchange of singers is so much to be recommended. . . .

Mme. Mysz-Gmeiner started singing when she was a very little girl, took her first serious training in Vienna, was first a pupil of Lassel, later of Gustav Walter at the Vienna Conservatory. When she was eighteen she appeared at

a Stuttgart music festival, was on the same program with Marcella Sembrich. She went to Berlin, studied with Etelka Gerster and Lilli Lehmann, started there her notable career as oratorio soloist and lieder singer.

SYMPHONY IN NASHVILLE

Verbrugghen Forces Give Two Concerts—Paderewski Is Applauded

NASHVILLE, TENN., Feb. 27.—The Minneapolis Symphony, under Henri Verbrugghen, gave afternoon and evening concerts in the new Memorial Auditorium recently. The afternoon program was arranged for young students, and contained the Overture to "Martha," Massenet's "Last Dream of the Virgin," the Prelude and Mazurka from "Coppelia," the Nocturne from Mendelssohn's "Midsummer Night's Dream," Paderewski's Minuet and Ippolitoff-Ivanoff's "March of the Sandar."

The evening program opened with the Overture to "Die Meistersinger," which was given a masterly interpretation. This was followed by Brahms' Symphony No. 2. Mr. Verbrugghen then gave three little pieces orchestrated by himself: Gretchaninoff's Berceuse, Moussorgsky's "Hopak" and Dett's "Juba" Dance. These were so applauded that Schubert's "March Militaire" was added. Two of the loveliest numbers were Grieg's "Spring" and "Solveig's Song," from the "Peer Gynt" Suite, No. 2. The program closed with Tchaikovsky's Polacca, from Suite No. 3.

When Ignace Jan Paderewski played in Ryman Auditorium recently, he received an ovation from the big audience, which rose to greet him as he appeared. His all-Chopin program was one of the first ever given in Nashville by a visiting artist, and his interpretations were marvelous. On the program were the Fantasia, Op. 49; four preludes, two nocturnes, the Funeral March Sonata, the Ballade in F Minor, three etudes, Mazurka in F Sharp Minor, Polonaise in A and Valse, Op. 42.

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By Florence M. Barhyte

CLEVELAND, Feb. 27.—The Cleveland Orchestra, Nikolai Sokoloff conducting, Beryl Rubinstein, pianist, soloist, in Masonic Hall, Feb. 18 and Feb. 20. The program:

Quintet in F Minor for Piano and Strings.....César Franck
"L'Apprenti Sorcier".....Dukas
Symphony for Orchestra and Piano, Op. 25.....d'Indy

This was the thirteenth program in the series, and drew a very enthusiastic audience.

The César Franck Quintet proved of special interest. Mr. Rubinstein's playing was inspiring. Combined with a tone of great beauty, Mr. Rubinstein possesses a technic of vast proportions. In scintillating passages, as well as in dramatic climaxes, he played in masterful style. César Franck is a favorite composer with Cleveland audiences. Mr. Sokoloff led splendidly, and the strings sang with a tone of exceptional beauty.

The d'Indy Symphony, on a French mountain song, had alluring moments both of mood and melody, and Mr. Rubinstein again demonstrated his skill.

"L'Apprenti Sorcier" was portrayed in picturesque fashion. Mr. Sokoloff was at his best in this work, and pictured the story so vividly that the audience was extremely responsive.



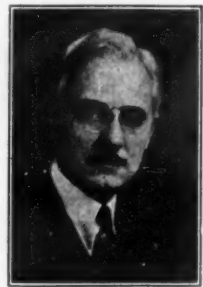
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Pittsfield Hears Italian Artists

PITTSFIELD, MASS., Feb. 27.—Giacomo Quintano, violinist; Fedilia Solari, soprano, and Giulio Nardella, tenor, gave a concert in the Colonial Theater, on Feb. 11, before a large and enthusiastic audience. Mr. Quintano played numbers by Vieuxtemps, Bazzini and two of his own compositions, "Ninna Nanna" and "Capriccio di Concerto." Mme. Solari was heard in "Pace, Pace, Mio Dio," from "La Forza del Destino," and a group of songs and duets from "Il Trovatore" and "Aida" with Mr. Nardella. The latter sang a group of songs and arias from "Tosca" and "Pagliacci."

Kneisel's Daughter Heads Quartet List in Baltimore

BALTIMORE, Feb. 27.—Chamber music fare was set before the members of the Baltimore Music Club at the meeting in the Hotel Emerson on Feb. 13. The program was given by the Marianne Kneisel String Quartet. The members are Marianne Kneisel, Elizabeth Worth, Lillian Fuchs and Phyllis Kraeuter. Miss Kneisel is the daughter of Franz Kneisel. The group of players led by Mr. Kneisel's daughter show excellent training. FRANZ C. BORNSCHNEIN.



Photo by Elton

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Myth of Paganini's "Moise" Fantasy Inspires Miniaturist



Reproduction of a Miniature Painting on Ivory by Léo Dubson, French Artist, Now Visiting New York. The Scene Shows Paganini in Prison, Where, According to an Unauthenticated Story, He Spent Eight Years for Murder

IF Shakespeare had said, "The evil that men don't do lives after them," he might have been just as near the truth. No shining personality ever escaped hero-worship and mud-slinging. Somehow, musicians are the first victims of this passion to "scandalize the names" of the great. Paganini is one of the most striking examples of a world-famous figure who never succeeded in brushing away the cobwebs of a spite-story, which accused him of a dreadful crime and of an eight-years' penance in prison.

According to a letter written by Paganini in 1831, some jealous persons, anxious to discover the secrets of his dazzling bow, informed the world that he had gained his skill during eight years of imprisonment, in which time he had had nothing else to do but practice. The crime was said to be the murder of a rival, whom he had found with the lady of his affections. Since Paganini had been before the public without interruption from the age of fourteen, the crime must have taken place when he was six years old. Happening to come in late at a dinner party, Paganini overheard a man relating the whole story, adding that the victim was a personal friend of the narrator! Paganini, tall, pale, weirdly bony, arose like a spectre and

requested to know just when and where his crime had occurred.

He finally discovered that a certain Polish violinist, named Duranowski, had been arrested for attempted murder in Milan in 1798; this was the foundation of the scandal! In his anxiety to be cleared, Paganini called on the Italian Ambassador resident in Vienna, and asked him to testify to the fact that he had known the violinist for twenty years, and that he was an honest and innocent citizen.

But in a time when stories were circulated to the effect that Satan himself had been distinctly seen on the stage, guiding Paganini's hand, and that there was a striking resemblance between their faces—what hope was there to clear himself of an ordinary human crime?

The only compensation that history has accorded the maligned artist is that now and again some distinguished

painter has been stirred by the pathetic aspect of the legend to depict Paganini in prison. The well known French miniature painter, Léo Dubson, who is now in New York, has painted a miniature on ivory, which is exquisitely fine work, thoroughly authentic in all details. The picture shows the great virtuoso playing his "Moise" Fantasy on the G String, all the other strings, according to the story, having been broken. The face is a superlative example of Dubson's skill in portraiture, drawn as it is from a synthesis of engravings found in libraries and museums, and violinists will especially rejoice in the fact that Dubson's knowledge of music has made him paint the hands of Paganini exactly as they would have looked while playing a certain passage of the "Moise" Fantasy.

SULAMITH ISH-KISHOR.

GIVES FLORIDA RECITALS

Laurie Merrill Visits Southland in Winter Tour

ST. PETERSBURG, FLA., Feb. 27.—Laurie Merrill, soprano, made her third appearance in recital here on Feb. 17 at the Vinoy. She was heard in groups of French, Spanish and American songs.

The modern French works were particularly well received. Among the listed numbers were "L'Oiseau Bleu" by Dalcroze, "The Unforeseen" by Cyril Scott and Farley's "The Night Wind," charmingly sung.

Miss Merrill has been heard recently in recitals at Jacksonville and Tampa. She will give other programs on the East Coast, including Miami, and will then go to Charleston, S. C., and Asheville, N. C., continuing her tour into the Northern States. The soprano will make a tour of New York State in March and April, following her return to the North.

Joseph Schwarz Gives Denver Recital

DENVER, Feb. 27.—Joseph Schwarz, baritone, gave a highly interesting song recital on Feb. 17 in the sixth Slack subscription concert. Arias in French and Italian, German lieder and English and Russian songs were utilized in a program that had the virtues of variety, contrast and reasonable brevity. The singer's richly resonant voice, with its unusual command of *mezza voce*, adapted itself pliantly to the widely diversified requirements of the program material. Gordon Campbell was the accompanist.

J. C. WILCOX.

INTERCOLLEGIATE GLEE CLUBS TO HOLD CONTEST

Tenth Annual Competition to Award Prize of Silver Cup to Winner

Albert F. Pickernell, president of the Intercollegiate Musical Council, announces that the tenth annual Intercollegiate Glee Club Concert will be held at Carnegie Hall on Saturday evening, March 6.

The competing colleges, Amherst, Columbia, Dartmouth, Fordham, New York University, Penn State, Princeton and Yale will be joined by regional elimination winners from the New York State group at Rochester, the New England Division at Boston, Ohio State group at Columbus, Mid-Western group at Chicago, Missouri Valley Association at Wichita, and the winners of the North and South Carolina State contests.

The prize song for the forthcoming contest, and for all regional contests, is "The Lamp of the West" by Horatio Parker. The scoring of the judges, who are Harry O. Osgood, Mark Andrews and Stephen Townsend, is based upon diction, ensemble, interpretation, pitch and tone. Each judge will make a separate score. The three groups by which each club is judged are a song of its own choice, the prize song and its college song.

The silver cup, which is presented to the Intercollegiate Council by the University Glee Club of New York, must be won three times by any college before it is given into permanent possession. The present cup is now held by Yale, which is its second victory, Harvard and Dartmouth each having won it once.

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ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Althouse, Paul—Lock Haven, Pa., March 19, Central State Normal School.
Belousoff, Evsei—Springfield, Mass., March 16.
Crooks, Richard—Boston, March 16.
Giannini, Dusolina—New York, March 16, Hotel Roosevelt; Baltimore, March 17; Atlantic City, March 20.
Gustlin, Clarence—Daytona, Fla., March 18.
Hess, Myra—Buffalo, March 16.
Hillsberg, Ignace—New York, March 16, Hotel Roosevelt.
Jacobsen, Sascha—Morgantown, W. Va., March 15.
Jeritz, Maria—Houston, Tex., March 16; Fort Worth, Tex., March 19.
Levitzi, Mischa—Fall River, Mass., March 14; Wellesley, Mass., March 18.
McCormack, John—Fresno, Cal., March 15, High School Auditorium; San Francisco, March 18, Civic Auditorium.
Macmillen, Francis—Maplewood, N. J., March 19.
Mortimer, Myra—San Francisco, March 14; Los Angeles, March 26.
Slobodskaja, Oda—New York, Aeolian Hall, March 14.
Stratton, Charles—New Wilmington, Pa., March 16.

ORGANIZATIONS

Chamber Music Society of San Francisco—Oakland, Cal., March 15.
Fionzaley Quartet—Indianapolis, March 14; Bloomington, Ill., March 15.
Hart House String Quartet—Medicine Hat, Alberta, Can., March 15; Swift Current, Saskatchewan, Can., March 16; Port Arthur, Ont., Can., March 19.
Hinshaw's "Marriage of Figaro" Co.—Zanesville, Ohio, March 15, Weller Theater.
Letz Quartet—Sweet Briar, Va., March 19; Roanoke, Va., March 20.
Russian Symphonic Choir—Ithaca, N. Y., March 16; Worcester, Mass., March 18.

Opera Baritone to Give Recital

Irving Jackson, baritone, will give a song recital in Aeolian Hall on Wednesday afternoon, March 10. Mr. Jackson was heard with the San Carlo Opera Company at the Century Theater last fall.

Wildermann Institute Adds Dalcroze Course

The first of a series of public recital-demonstrations by the Wildermann Institute took place at Feldman Auditorium of Curtis High School, St. George, S. I., recently before a large and discriminating audience. The second was given at Morris High School, New York, where an equally large audience enjoyed the demonstration. Examples of training young students were shown in class work drills and in the rhythmic orchestra, composed of fifty-five member of the junior classes. From the end of February to June a large number of the students will be heard. June 9 is the date

chosen for the annual graduation exercises, which will be held at Aeolian Hall, New York. A large class of teachers is taking advantage of the normal training given by Mary Wildermann, founder and director of the Institute. A new course has been added to the curriculum of the Institute, that of Dalcroze Eurythmics under the direction of Nelly Reuschel. Classes in Dalcroze are now being held each Wednesday at the St. George center of the Institute.

CASALS IN OVATION WITH STOCK FORCES

De Sabata Poem Given by Chicago Symphony as Novelty

By Eugene Stinson

CHICAGO, Feb. 27.—Pablo Casals won a memorable ovation when he played with the Chicago Symphony under Frederick Stock at the subscription concerts of Feb. 19 and 20. At the latter concert, after half a dozen recalls following a performance of Bach's Third Suite, the capacity audience rose in a body to acknowledge his artistry. The program was as follows:

Symphonic Poem, "Juventus"....De Sabata
Fourth Symphony.....Beethoven
Concerto for 'Cello, B Flat Major,
Op. 34.....Boccherini
Selections from Third 'Cello Suite....Bach
"Siegfried" Excerpts, Siegfried As-
cending the Rock and Brünnhilde's
Awakening.....Wagner
(Arranged for concert performances
by Frederick Stock)

Mr. Casals would be conspicuous in any list of soloists. In spite of impurities in tone, the artist achieved a beauty and intensity of timbre rarely equalled, and played with an enviable virtuosity. The Boccherini music was elegant, in spite of banal thematic material. The Bach Suite contains no more than half a dozen polyphonic passages, melodies sustained over an organ point, and in his performance Mr. Casals deleted the organ points. The music never rises to the greatest Bach heights. The 'cellist's performance exceeded his material in interest.

Mr. Stock's performance of the Symphony was of masterly restraint, and perfect in tempi and accent. The orchestra displayed its extreme virtuosity in many passages. De Sabata's poem proved somewhat tediously devoted to a strident and unruly description of lusty youth. Mr. Stock's short arrangement from the latter part of "Siegfried" was beautifully made, though somewhat heavily played.

Boston Activities

Feb. 27.

The Porter Musical Association has arranged a novel program to be given in Steinert Hall on March 11, when "A Symposium of Sound of Living Interest to Everyone" will be presented. The subjects and speakers are to be: "What Sound Looks Like"—the viewpoint of the physicist, experiments demonstrated on the platform, Frederick A. Saunders, professor of physics, Harvard University; "The Human Ear"—the viewpoint of the biologist, George H. Parker, director of zoological laboratory, Harvard; "The Music Lover's Ear"—the viewpoint of the musician, Walter R. Spalding, director of music department, Harvard. Joseph Lautner, tenor, and Mrs. Vincent Bennett, soprano, will assist Mr. Spalding.

Giovanni Lazarinni, baritone pupil of Theodore Schroeder of this city, has been acclaimed in operatic rôles as guest artist at the Teatro Garibaldi in Trapani, Italy.

The Boston Orchestral Club, members of the Boston Symphony, gave a concert recently in the New Garden City School, Garden City, L. I., under the management of Wendell H. Luce. Carlos E. Pinfield is the club's conductor. The program consisted of compositions by Weber, Finden, Dvorak, Jarnefelt, Saint-Saëns, Mendelssohn and Gounod.

Mabel Parkes Friswell, soprano, sang the "Star-Spangled Banner" at the dedication of the Needham Theater, Needham, Mass. The solo was given prior to the address of Lieut.-Governor Allen. Miss Friswell has appeared eight times as soloist with the Needham Grange on a tour of installations throughout Eastern Massachusetts.

Ruth Sawyer Woodworth, contralto, assisted by Regina Helen McLenna, reader; Harry Goldenberg, pianist, and John Heiser, accompanist, gave a song recital in the Heiser Studios, West Somerville, Mass., on Feb. 19. There was a large attendance. The young artists did creditable work and were warmly applauded.

Fritz Kreisler will give his second and last recital of the season in Symphony Hall on March 21.

The spring concert for the Boston Symphony's Pension Fund, to be given on Sunday afternoon, March 28, will be

repeated the following evening. Serge Koussevitzky will conduct Brahms' Requiem. The Harvard Glee Club, the Radcliffe Choral Society, and the Boston Symphony will participate.

The Civic League Orchestra Association, Roy Goddard Greene, conductor, assisted by Louise Bernhardt, contralto, and Edith Noyes Greene, pianist, gave a concert in Civic League Hall, Framingham, Mass., recently.

The recital announced to be given by Sigrid Onegin in Symphony Hall, March 7, has been cancelled.

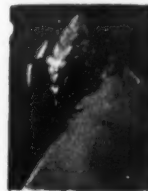
A return recital by Dusolina Giannini is to be given in Symphony Hall on March 26.

Southern Glee Club to Appear in New York

The University Glee Club will be heard in New York at the Little Theater on the evening of March 7, with Jerome Swinford as baritone soloist. The club has successfully toured the South under Paul John Weaver, with Mr. Swinford as assisting artist. The first appearance of the club in the North is under the management of Beckhard & Macfarlane, Inc.

Gray-Lhevinne Heard in Youngstown

YOUNGSTOWN, OHIO, Feb. 27.—Estelle Gray-Lhevinne, violinist, was presented in a concert here on Feb. 2, under the auspices of the Monday Musical Club. The audience was estimated at 1200, and included visitors from nearby cities.



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People and Events in New York's Week

BROOKLYN VOTES FOR LONGER OPERA LIST

Metropolitan Ends Series — Philharmonic and Jeritza Heard

By Arthur F. Allie

BROOKLYN, Feb. 27.—The Metropolitan Opera Company concluded its series of operas in Brooklyn with the presentation of "Samson et Dalila" at the Academy of Music on Feb. 23. Karin Branzell, as *Dalila*, disclosed a fine voice, which she used with telling effect and a good sense of interpretation and tone color. Giovanni Martinelli was always vocally adequate. Leon Rothier as the *Old Hebrew* and Giuseppe Danise as the *High Priest* gave able support to the leading rôles. Others in the cast were Messrs. Bada, Ananian, Paltrinieri and Reschiglian.

The directors of the Institute of Arts and Sciences have announced that next season there will be one more performance of opera than the season just ended. The season of 1925-26 was conceded to be one of the most successful ever given at the Academy. The repertoire has included standard works, as well as a few novelties, and has brought much excellence of performance and personnel.

Maria Jeritza was heard in recital at the Academy on Feb. 25. Due to an injury to her foot, the curtain was lowered between each group of songs and the artist carried on to the stage. Those who braved the inclement weather enjoyed Mme. Jeritza's brilliant singing in arias and songs. The program opened with two violin numbers played by Maximilian Rose, assisting artist. Mme. Jeritza was warmly applauded and responded with encores very graciously.

The New York Philharmonic Orchestra gave the fifth of its series of Sunday afternoon concerts, with Wilhelm Furtwängler conducting, on Sunday, Feb. 28. The program included Haydn's Symphony, No. 13, in G, the Overture to "Egmont" and the Prelude to "Die Meistersinger." Joseph Szigeti, violinist, was heard in Brahms' Concerto.

Christian Schiott presented several of his pupils in recital at the Academy of Music Concert Hall on Feb. 25. The program opened with Saint-Saëns' "On a Theme by Beethoven" for two pianos, played by Gudrun Askevold and Sam Toft. Constance Lande, with Elsie

Ericksen at the piano, was heard in songs. S. A. Gerson and Mr. Schiott played Variations in E Flat Minor, for two pianos, by Sinding. Astri Ellison, with Mr. Schiott at the piano, sang a group of numbers.

Mordkin Ballet Being Booked

Block & Endicoff report heavy demand for Mikhail Mordkin and his Russian Ballet. The Mordkin Ballet comprising a company of forty-five, including an orchestra, will be headed by Mr. Mordkin, who will have as his supporting artists, Elena Lukom, Pierre Vladimiroff and Hilda Butsova, for many years associated with Anna Pavlova. Five weeks have been booked for California and the Northwest and weekly engagements for New York, Chicago, New England, Eastern Canada, Michigan and Colorado. Individual engagements of from one to three performances are already booked for Philadelphia, Washington, Baltimore, Utica, Toronto, Buffalo, Pittsburgh, Cleveland, Milwaukee, Columbus and St. Louis. Negotiations are pending for appearances in several cities of the Middle West, Texas and if time is available, for the Southern States. Besides the Mordkin Ballet, Block & Endicoff are the exclusive managers for Mischa Elman, the Elman String Quartet, Johanna Gadske, Russian Symphony, Germaine Schnitzer, Letz Quartet and Horace Britt.

Irene Scharrer to Give Boston Recital

Having played with the Boston Symphony on Feb. 22, with the New York Symphony Feb. 28, and in recital at Aeolian Hall on March 4, Irene Scharrer, English pianist, will give a recital at the Copley Theater in Boston on March 14. The Boston and New York symphonies are added to a long list of orchestras with which Miss Scharrer has appeared, a list which includes all the leading English orchestras, and an appearance at the Leipzig Gewandhaus with the late Artur Nikisch. Miss Scharrer has given recitals throughout Europe, and for the sovereigns of England, Belgium and Norway. Her recital programs will include works by Purcell, Scarlatti, Bach, Beethoven, Chopin, Debussy and Ravel.

Kitty Cheatham Heard Widely

Kitty Cheatham soprano, recently gave her tenth recital at the Academy of Music, Brooklyn. Miss Cheatham, after her recent recital, at Carnegie Hall, Pittsburgh, broadcast a specially arranged program, from KDKA, the Westinghouse station, which brought many letters of appreciation. One from a ranchman in Saskatchewan, Can. When Miss Cheatham's engagements permit she has contracted for a weekly program, over the new station, WHAP, in which she has the assistance of John Warren Erb, at the piano and Ernest F. Wagner, flutist, of the Philharmonic Orchestra.

Marjorie Meyer Gives Recitals

Following her successful Chicago recital in Kimball Hall on Feb. 18, Marjorie Meyer, soprano, was engaged for an appearance at Miss Mason's School, Tarrytown-on-Hudson, on the evening of March 6. Miss Meyer's Chicago program listed works of the modern school, including those of Respighi and Bax, as well as classics. Works in English by Walter Golde, Henriot Lévy, Granville English, E. Aldrich Dobson, Herbert Hyde and Frank La Forge made an especial appeal to her hearers.

Benefit Recital to Aid Greek Conservatory

Marica Palesti, dramatic soprano, and Diomed Avlonitis, violinist, will head a joint recital in Town Hall on the evening of March 11, under the auspices of Greek Societies, for the benefit of the Philharmonic Conservatory of Corfu, Greece. Leon Berdichevsky, pianist; Gaetano Luzzaro, baritone, and Hilda Raoud, soprano, will also be heard in the concert.

Regina Kahl Sings for Junior Branch of Washington Heights Club

Regina Kahl, soprano, assisted by Helen Ballard, accompanist, was heard in a recital for the junior branch of the Washington Heights Musical Club in the

Rodin Studios on the afternoon of Feb. 27. Miss Kahl's program of nineteen numbers was well chosen to interest not only her younger listeners but older ones as well and her method of presenting it was in every way excellent. The first group was of songs by American composers, the second, of important German lieder sung in English, such as "Hark! Hark! the Lark!" and Brahms' "The Smith." A suite of three songs, "Kindergarten Memories" by Leona M. Kahl, still in manuscript, was especially good. Three cradle songs, English, Italian and French, were also well selected and well sung. Aside from a fine voice, Miss Kahl is eminently equipped for this sort of recital. J. D.

American Composers "On the Air"

Station WEAH (the American Telephone and Telegraph Company) has inaugurated a novel and interesting series of concerts, known as the Weaf Half Hour with American Composers. Each Tuesday, at this time, a different American composer will give a half-hour program of his best-known compositions, with personal comments. Among the composers who have already engaged to appear for this series are Charles Gilbert Spross, Frederick W. Vanderpool, John H. Brewer, Harold Vincent Milligan, R. Huntingdon Woodman and Gena Branscombe. Mr. Spross opened the series on Feb. 9. The second composer to appear is Mr. Vanderpool, assisted by his wife, Emily Beglin, former soprano of the Metropolitan Opera House, in a program of his ballads.

Gabrilowitsch Goes to Canada

Following recitals at Symphony Hall, Boston, Carnegie Hall, New York, and his final lecture recital in Chicago last week, Ossip Gabrilowitsch, pianist, has gone to Winnipeg, where he had two engagements with the Winnipeg Male Choir, on March 1 and 2, two appearances with the Minneapolis Orchestra, in St. Paul and Minneapolis, and a recital in Milwaukee. The following week Mr. Gabrilowitsch will play two piano recitals with Harold Bauer in Chicago and in Cleveland. His final appearance of this season will be at the Evanston Festival on May 25.

Gisella Neu To Be Heard in Recital

Gisella Neu is scheduled for a violin recital in Aeolian Hall on Sunday evening, March 7, when she will be assisted at the piano by Nicolai Mednikoff. Her interesting program begins with Tchaikovsky's Concerto in D, and includes two movements from Bach's Fifth Sonata, Ernst's "Hungarian Melodies," and pieces of Wagner-Wilhelmj, Thomas-Sarasate, Zarzycki and Albeniz.

Joseph Schwarz to Return Under Wagner Management

Joseph Schwarz, Russian baritone, and Mrs. Schwarz sailed Saturday, Feb. 27, on the Olympic. During the London season Mr. Schwarz will be heard in concert in Queen's Hall and also in a series of concerts throughout Europe. He will return to this country next season under the management of Charles L. Wagner.

Sundelius to Sing at Festival

Marie Sundelius, soprano, will be soloist in a performance of the Brahms' "German" Requiem to be given by the North Shore Festival Association at Evanston, Ill., on May 31. Mme. Sundelius has recently returned from a concert tour of the Scandinavian countries, and is fulfilling concert engagements in this country and singing at the Metropolitan.

Brooklyn Chamber Music Society Heard

The string orchestra of the Brooklyn Chamber Music Society, under Frank Woelber, gave a concert at the Manual Training School, Brooklyn, in which the soloist was Giovanni Fattorosi, violinist. The program listed works by Mozart, Schubert, Tchaikovsky, Haydn and other composers. The concert was under the auspices of the Board of Education.

IN NEW YORK STUDIOS

Several of Serge Klibansky's pupils have recently made successful appearances. Alveda Lofgren pleased very much in a concert in Middleton, N. Y., on Feb. 13. She has been substituting lately at the First Methodist Church in East Orange, N. J. Fanny Block has been engaged to sing at the Manhattan Opera House on April 1. Fauna Gressier has appeared at the Rivoli Theater, after which she opens a twelve-weeks' tour with the Murray Anderson Productions. Miss Block and Elizabeth Jessel were heard in a radio program over Station WRNY, on Feb. 17. Lot-tice Howell will appear in Philadelphia for two weeks, as prima donna of the "Music Box Revue." Vivian Hart has been engaged for another concert by the Rubinstein Club. Louise Smith sang at a concert in Brooklyn on Feb. 16. Mildred Strickland made several successful appearances in Memphis during the month of January. Mr. Klibansky will give another pupil recital in the Auditorium of the Y. M. H. A. on March 11.

Recent activities among pupils of Adelaide Gescheidt include a number of recitals. Ethel Dobson, soprano, who is well known in Atlantic City as a concert soloist, has lately been engaged as soloist and director of music in the First Baptist Church, Atlantic City. Miss Dobson has also many concert engagements before her. Irene Jacques, dramatic soprano, made her debut in opera in the rôle of *Santuzza* in "Cavalleria Rusticana" on Feb. 5, with the Brooklyn Musical Society, under the direction of Dimitry Dobkin. Miss Jacques has also been engaged as soloist in First Church of Christ, Scientist, Forest Hills, L. I. Anita Self, soprano, gave two costume recitals at Chickering Hall, New York, on Jan. 18, and in Boston on Feb. 4. Marshall Monroe, tenor, was soloist at the Hotel Vanderbilt dinner concert on Feb. 7, and at the Church of the Ascension on Feb. 14, when "St. Paul" was sung. Marion Ross, soprano, and Walter Little, tenor, soloists of the Old Bergen Church, Jersey City, sang in "Elijah" at the special musical service, under the direction of Oliver Herbert, in the church on Feb. 7.

Many pupils from the studio of Harold Bryson are successfully fulfilling professional engagements this season. Among them are Jack Barker, baritone, who is leading man in "The Cocoanuts," at the Lyric Theater. Louise Scheerer, mezzo-soprano, recently sang in the prologue to "Stella Dallas" at the Apollo. George Owen, lyric tenor, is touring on the Keith vaudeville circuit. Harold and Tom Diamond are touring on the Orpheum circuit. Raymond Green, tenor, is on tour with the "Blossom Time" company. Jack Oakley, bass, is a member of "Roxy's Gang." Loraine Sherwood and Gladys Burgette have been engaged for "Suzanne."

Wright and Fuson to Make Tour

Ethel Wright, contralto, appeared as assisting artist with the George Barrère Little Symphony, Sunday evening, Feb. 21, singing the incidental contralto part in "Poema," a modern symphonic work with Italian text, by Mary Howe. The concert was given at the Henry Miller Theater. Later the same evening Miss Wright and Tom Fuson, tenor, appeared in concert at the Catholic Club of New York. The two singers have been engaged for a recital of songs and duets at the State Normal School, Bellingham, Wash., on July 29. This is their most distant booking on a summer tour, which will open in Ohio in the first week of July.

Marion Telva Fulfills Engagements

Marion Telva, contralto, between her opera duties gave a recital at the morning musicale of the Mundell Choral Club of Brooklyn recently. She also appeared in joint recital with John Corigliano, violinist, at Brockton, Mass.

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ACCOMPANIED by the American pianist, Claude Gouvier, Princess Tsianina has given successful concerts in Palermo, Naples, Rome and Florence. During March they have several joint engagements in Austria and France. Mr. Gouvier was for seven years associated with Geraldine Farrar as solo pianist, director and accompanist, and is acting in the same capacity for Princess Tsianina's present tour through Europe. Between engagements, Princess Tsianina is making Rome her headquarters, and studying new songs with Alfredo Martino, who for twenty-three years was conductor of the Teatro Costanzi in Rome. In early April, she will be joined by Os-Ke-Non-Ton, Indian baritone, for joint concert engagements in Berlin, Paris and London. They will return to America in July for joint concert engagements throughout America.

Rialto and Rivoli Soloists in Cinema Features

At The Rialto Theater for the week beginning Feb. 28 musical numbers were given by the "Happy-Go-Lucky Melody Mixers" and the "Happiness Boys and Girls." Irvin Talbot conducted the opening overture, "A Hunting Scene," with the Rialto Orchestra. Hy. C. Geis, organist, played a solo. A feature of the musical program at the Rivoli was a grand opera presentation by Nathaniel Finston and Frank Cambria, entitled "A Garden Festival." The stage picture was a reproduction of a Watteau painting. The soloists were: Helen Cahoon, soprano; Walter Pontius, tenor; Benjamin Lansman, tenor; Herman Ashbacher, Carl Bitterl and Swoboda, dancers. A flute solo, "Wagner's Dream," and Schubert's Serenade sung by a quartet were other features.

Lester Donahue Booked for Florida

Lester Donahue, pianist, began an unusually busy week, starting out on Monday, Feb. 22, as soloist with the Philadelphia Orchestra, under the direction of Leopold Stokowski, in Pittsburgh, playing the Rachmaninoff Concerto. Mr. Donahue continued as soloist with the orchestra in engagements in Dayton on Feb. 23; Chicago, Feb. 24; Toledo, Feb. 25; Cleveland, Feb. 26; Detroit, Feb. 27, and Washington, March 2. Following the latter concert, Mr. Donahue was scheduled to go directly to Palm Beach, where he is to give a joint recital with Sigrid Onegin on March 15, in the Society of Arts Course of that city.

Dickinson Series at Seminary Ends

Clarence Dickinson's historical series at Union Theological Seminary closed on Tuesday, Feb. 23, with a lecture-recital on "God in the Thought of Man-kind," as revealed in music. The assisting artists included Inez Barbour, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Frank Croxton, bass, with Vladimir Dubinsky, 'cellist, assisting. The Motet Choir of the Brick Church sang two numbers from the Jewish Liturgy, Gounod's "By Babylons' Wave," Dickinson's "O Jesu Sweet" and Geoffrey Shaw's "How far is it to Bethlehem," and were joined by the male chorus of the Seminary in Holst's "Turn Back O Man." Sue Harvard and Mildred Dilling were listed as assisting

artists in the program of French music given by Clarence Dickinson, at the Friday noon hour of music at the Brick Church, on March 5.

Free March Series to Open at Museum

The first in a series of four free orchestral concerts to be given in the Metropolitan Museum of Art, on four Saturday evenings in March, will take place on the evening of March 6. Works by Lalo, Brahms, Weber, Rimsky-Korsakoff, Mendelssohn, Tchaikovsky, Bach and Wagner will be given. An illustrated talk on the orchestra, with special reference to the program of the evening, will be given by Thomas Whitney Surette at 5.15 p. m. in the Museum Lecture Hall on the day of the concert.

Nicolas Moldavan Appears with Flonzaleys

Nicolas Moldavan, viola player, will soon conclude his first season as a member of the Flonzaley Quartet, a post in which he has achieved much success. Mr. Moldavan was born in Odessa. A graduate of the Petrograd Conservatory, he gained much valuable experience in his tour of Japan, China, and India, as a member of the Zimro Ensemble. In 1920 he came to America, and in 1925 joined the Flonzaley Quartet.

Clokey Songs Used in Contests

Several part-songs for women's voices by Joseph W. Clokey, composer and director of the department of music at Miami University, Oxford, Ohio, have been utilized in State contests. His "Flower of Dreams" is the official State contest song in Michigan this year and was used last season in the State Glee Club contest there. His "Night Song" is similarly being employed for a State contest in Indiana this year.

George Engles Announces Roster for Coming Season

Concert Management George Engles announces the management for the season of 1926-27 of the following artists. Ernestine Schumann Heink, contralto, and Emilio de Gogorza, baritone; Paul Kochanski and Samuel Dushkin, violinists; Ignaz Friedman and Irene Scharer, pianists; Lewis Richards, American harpsichordist; Georges Barrère, flutist, and the Barrère Little Symphony.

Russian Dramatic Soprano Announces Recital

Oda Slobodskaja, Russian dramatic soprano, who has not been heard in New York for two years, will give a program of operatic and concert numbers in Aeolian Hall on Sunday afternoon, March 14. Miss Slobodskaja was a soloist with the Ukrainian National Chorus which toured the United States several seasons ago.

N. Y. Philharmonic to Tour

The New York Philharmonic's annual spring tour begins on March 8 in Philadelphia. This concert will be followed by appearances in Washington on March 9, Baltimore on March 10, Reading, Pa., on March 11, and Pittsburgh on March 12 and 13. The orchestra will be heard again in New York on March 14 at the Metropolitan Opera House.

Carlos Sedano Signs Contract with Haensel & Jones

Carlos Sedano, violinist, has signed a contract with Haensel & Jones covering his various musical activities in the United States, Canada and Mexico, beginning July 1. On Feb. 25 Mr. Sedano sailed on the Thuringia, returning to his native Spain for a series of seventy concerts in Madrid, Seville, Barcelona and other centers.

Cornish Series to Be Concluded

The series of three piano recitals by Winifred Young Cornish at the Town Hall will be concluded on Saturday afternoon, March 6. Assisting will be Lynwood Farnam, organist, and a string quartet. Old and modern numbers will be given.

Edwin Hughes to Give New York Recital

Edwin Hughes, pianist, will include the "Appassionata" Sonata of Beethoven in his Aeolian Hall recital on March 16. He will also introduce several works by American composers.

Dusolina Giannini will be a soloist at the Westchester County Music Festival, to be held at Valhalla, May 20, 21 and 22.



Photo by Keystone View Co.

WALTER DAMROSCH has accepted an invitation to conduct the Symphony Orchestra of Madrid during his stay in that city early in April. The invitation was extended by Arbos, regular conductor of the orchestra, which is one of the outstanding in Spain. The special concert will be held at the Grand Opera House of Madrid.

Viola Falkenthal in Recital

Viola Falkenthal, soprano, was recently heard in a recital at the Carnegie Hall studios of Constantino Yon, her teacher, before a number of invited guests. The program included arias from "Madama Butterfly," "La Gioconda" and "Lohengrin." The artist also sang La Forge's "Retreat" and "Song of the Open"; Pietro Yon's "Memories of Long Ago"; Constantino Yon's "Farewell," and numbers by Dvorak and Fischer, and Richard Strauss' "Devotion." Miss Falkenthal revealed a musical voice, delightful in its freshness, of even range and of considerable power. She interpreted her songs intelligently.

Graffman Pupils' Recital

A recital by the pupils of Vladimir Graffman was held at De Witt Clinton High School on Feb. 28 before a large audience. Among the performers were the talented little Abe Zifkin, who played two numbers; Ethel Brown, playing the 7th Concerto of de Reriot; Sidney Horwitz, Ballade and Polonaise, Vieuxtemps; Rose Shnelly, Vieuxtemps F Sharp Minor Concerto; Leon Stern, the same composer's Concerto in E; Thelma Rawson, Bruch's "Scottish" Fantasy; Nicos Cambourakis, Lalo's "Symphony Espagnole," and Joseph Gingold in Paganini's Concerto in D. The last two named have appeared frequently in concert.

Others taking part were Bessie Aronow, Bernard Tabachnick, Sam Levin, Clara Somomon, Beatrice Matava and Lillian Rosenfeld. All showed exceptional talent and a great advance over their playing in the previous recital. The audience applauded heartily.

Grainger to Be Heard at Hippodrome

Arrangements have just been completed whereby Percy Grainger will head the New York Hippodrome program during Holy Week, commencing March 29. Negotiations for this appearance began several months ago with Antonia Sawyer, Inc., Grainger's managers. In order to accept the Hippodrome contract, Mr. Grainger has been forced to withdraw several options in Canada where he is concertizing just prior to this appearance. Mr. Grainger's program will be given with the Steinway Duo-Art Piano, this having been arranged through the Aeolian Company. His repertoire will consist of popular and classic selections.

Guild of Vocal Teachers Gives Dinner

The first of a series of monthly dinners by the Guild of Vocal Teachers, a woman's organization, was held on Thursday evening, Feb. 26, in the San Remo Hotel on Central Park West. The honor guests were Dr. Henry Fleck, of Hunter College, who gave a most interesting address, and John Palmer, whose songs and impersonations were a delightful element in the evening's program. The permanent committee for the dinners consisted of Hildegard Hoffman Huss and Lillian Miller Hemstreet. Anna Zeigler, president of the Guild, introduced the guests.

Stahl Plays Concerto in Zuro Series

The sixth Sunday Symphonic Society concert was given on Feb. 28 at the Hampden Theater. Josiah Zuro, conductor, selected for his opening number Mozart's Symphony in G, which was played in excellent style. Willy Stahl, the winner last year of Mr. Zuro's \$100 prize for an original American composition, repeated his prize winning "Romantic" Concerto for violin, receiving several recalls. Liszt's "Les Préludes" concluded the concert.

Jeannette Vreeland to Visit Canada

During a tour of northern New York state and Canada this month, Jeannette Vreeland will sing for the Matinée Musical Club, of Montreal, on March 11. The soprano, who recently gave a New York recital at Aeolian Hall, in April will start a six weeks' tour as soloist with the Minneapolis Symphony, under Henri Verbrugghen, through the West.

PASSED AWAY

Peter Erasmus Lange-Müller

Words was received in New York last week of the death in Copenhagen of Peter Erasmus Lange-Müller, who, according to the *Associated Press* dispatch, was Denmark's foremost musical composer. Lange-Müller was born in Frederiksberg near Copenhagen, Dec. 1, 1850, and was a pupil of Matthiessen-Hansen in composition and of Neupert at the Copenhagen Conservatory. As winner of the Ancker Stipend, he spent the year 1879 in Vienna and Italy. He was later conductor of several choral societies. Much of his work was in the field of incidental music to dramatic works, these including many Danish dramas and Ibsen's "The Feast at Solhoug." He also composed four operas, all of which were produced in Copenhagen, including "Tove," in 1878; "Spanish Students," in 1883; "Fru Jeanna," in 1891, and "Viking Blood" in 1900. He also composed several suites for orchestra, two symphonies, a symphonic poem, "Sommernat ved Sundet," a violin concerto, chamber works and upwards of 200 songs, many of which have achieved the popularity usually accorded only traditional folk-songs.

André Gédalge

PARIS, Feb. 26.—André Gédalge, composer, died recently at his home near Lagny-sur-Marne. He was born in Paris, Dec. 27, 1856, and studied at the Conservatoire under Guiraud. In 1885, he won the second Grand-Prix with his cantata "La Vision de Saul." He was

later instructor in counterpoint at the Conservatoire and published a standard work on the fugue. He composed several works for the stage, among them "Le Petit Savoyard," "Pris au Piège," "Hélène," "La Farce de Cadi" and "Phœbé." His Third Symphony was conducted by Pierné at the Chatelet. Other works included chamber music and orchestral pieces.

Mrs. Theodore Bohlmann

MEMPHIS, TENN., Feb. 27.—Mrs. Theodore Bohlmann, wife of the director of the Theodore Bohlmann School of Music of this city, and herself a pianist of brilliant gifts as well as a successful teacher, died here recently of pneumonia. Mrs. Bohlmann, whose maiden name was Susan Monarch and who was a native of Kentucky, had been an invalid for a number of years.

Theodore B. Martin

ORLANDO, FLA., Feb. 28.—Theodore B. Martin, father of Riccardo Martin, operatic tenor, formerly of the Metropolitan and Chicago Opera companies, was found dead on the balcony of a hotel here on Feb. 27. Mr. Martin was eighty-four years old.

Antonie Schumann

BERLIN, Feb. 27.—Antonie Schumann, widow of Ferdinand Schumann, third son of the composer, died recently at Hörter. She survived her husband thirty-four years.

Eighth-Tone Sonata and New Whithorne Cycle To Be Given in League of Composers' Concert

THE quest for new timbres, chords, scales and tones, which is characteristic of the restless contemporary development of music, will be illustrated by an experimental performance included in the League of Composers' third concert this season, at Town Hall, Saturday evening, March 13.

New, specially constructed instruments which will yield quarter, eighth and even sixteenth tones, will be used under the direction of Julian Carrillo, Mexican conductor, scholar and inventor, and former director of Mexico City's National Conservatory. Mr. Carrillo, who has spent the last thirty-five years in experimenting with instruments of every kind to build up a new scale and eventually a new harmonic system, has recently come to New York, and for this performance has trained six instrumentalists to play a new work, "Sonata Casi Fantasia," which does not employ whole tones or semi-tones except in passing, but is built up entirely on their subdivisions. New intervals and new chords are constructed on these new tones.

Heretofore quarter-tones have been employed by experimenters such as Alois Hába and Ernest Bloch, but chiefly as passing notes and to give certain contrasting or enriching effects to a body of more familiar sound. This is the first time that instruments made for such subdivisions of the ordinary scale will be heard.

At the League's concert, Mr. Carrillo's ensemble will be made up of an arpacitera (harp-cither), which has ninety-seven tones within an octave; a new French horn, constructed for quarter, eighth and sixteenth tones and made in New York; an octavina on which quarter and eighth tones will be played; a guitar and violin for quarter tones, and a cello for eighth tones. The performers will be Lucino Nava, Bernard Ocko, Genaro Nava, Lajos Shuk, Emil Mix and Margaret Kane.

On the same program Arnold Schönberg's latest work, his Quintet for wind instruments, and Emerson Whithorne's new song cycle for soprano, tenor and



Photo of Mr. Whithorne by Gerhard Sater; Mr. Smallens by Kuley Rembrandt

PERSONALITIES IN MODERNIST PROGRAM

Above, a New Study of Arnold Schönberg, Whose Quintet for Wind Instruments Will Have Its New York Hearing. Below, Left to Right, Julian Carrillo, Mexican Composer, Whose Novel "Sonata Casi Fantasia" Will Be Given on Specially-Constructed Instruments; Emerson Whithorne, American Composer, to Be Represented by a New Song Cycle, "Saturday's Child"; Mina Hager, Who Will Sing the Soprano Solo in the Latter Work, and Alexander Smallens, of the Philadelphia Civic Opera, Who Will Conduct as Guest

chamber orchestra, "Saturday's Child," will be given premiere performances, as well as Ernest Toch's "Tanz" Suite.

Alexander Smallens, conductor of the Philadelphia Civic Opera Company, who appears by courtesy of that organization, will direct the ensemble for the works by Whithorne and Toch. The singers for "Saturday's Child" are Mina Hager and Colin O'More. Schönberg's Quintet will be played by Quinto Maganini, Michel Nazzi, Lucino Nava, Albert Sand and David Swaan.

Mr. Whithorne's work, entitled "An

Episode of Color," is a song cycle for soprano, tenor and chamber orchestra composed this spring, the first production of this composer since his ballet "Sooner and Later," which was performed at the Neighborhood Playhouse last year.

This cycle uses for its text the poems of Countee Cullen, young Negro poet. From a collection of his verses, Mr. Whithorne has selected a group to make up a lyrical love episode between a Negro boy and a brown girl. It interprets young ecstasy, the joy of dancing,

mockery of religion, wistful yearning, death and quiet mourning.

Neither jazz nor spirituals have been used by the composer as material for this work. He has attempted to get a more primitive and lyrical feeling into the cycle. While employing modern devices in orchestration, tonality and rhythm, the general feeling is simple, almost naïve. The score calls for the two voices, a flute, oboe, clarinet, bassoon, horn, percussion, two violins, viola, cello, double bass and piano.

The Schönberg work, for wood-winds

secretary; Clara Moyer Hartle, treasurer, and Arline McDonagh Westcott, press committee.

DAVID SCHEETZ CRAIG.

Klemperer to Conduct in South America

Otto Klemperer, guest conductor of the New York Symphony, has accepted an offer to conduct twelve concerts at the Colon Theater in Buenos Aires, beginning Sept. 15. He will remain until Oct. 15. This will be his second conductorial engagement outside of Europe. His stay in New York will end March 28.

Seattle Teachers Form Association

SEATTLE, Feb. 27.—The organization of a Seattle Music Teachers' Association is a movement that has culminated in the election of W. H. Donley, as president; Carl Paige Wood, vice-president; Helen Crowe Snelling, recording secretary; Abbie Vern Bissell, corresponding

Civic Orchestra Bows in York, Neb.

YORK, NEB., Feb. 27.—A civic orchestra of forty-five members has been established here under the direction of Bohdan A. Shlanta. The organization, which is sponsored by the Commercial Club, has for its object the promotion of the best music. The personnel of the orchestra is composed entirely of local musicians. Two concerts have already been given in the York Opera House, and the attendance has shown a great public interest in the undertaking. Many of the auditors came from the surround-

and horn, is in that composer's latest manner, and bears the mark of his idiosyncrasies in every phrase. It is in four movements—spirited, slow, fast-scherzando, and rondo.

The Toch "Tanz" Suite is made up of six movements, all of them very lively in character.

PHILADELPHIANS STIR IN CLEVELAND VISIT

Spalding Gives Gregorian Concerto of Respighi with Local Forces

By Florence M. Barhyte

CLEVELAND, Feb. 27.—The Philadelphia Orchestra, Leopold Stokowski conducting, was heard in Public Auditorium on Feb. 26. Lester Donahue, pianist, was the assisting artist. The program was as follows:

Piano Concerto No. 2.....Rachmaninoff
"Fête-Dieu à Seville".....Albeniz
"La Cathédrale Engloutie".....Debussy
"L'Oiseau de Feu".....Stravinsky
Passacaglia.....Bach

The appearance of the Philadelphia Orchestra in Cleveland was welcomed with a great amount of interest and enthusiasm. The appearance, with Mr. Stokowski conducting, created a wave of enthusiasm and a thrilling ovation was extended.

The Rachmaninoff Concerto was given a glowing performance as the opening number. Mr. Donahue proved a gifted artist, demonstrating skill in tonal coloring and technic. The Stravinsky "Fire Bird" was fascinating in its brilliancy. The gorgeous tones of the orchestra were displayed in kaleidoscopic fashion. Stravinsky's feeling for rhythm and immense power for the expression of color were manifested abundantly in this work, and under the baton of Mr. Stokowski were magnificently portrayed.

The Albeniz "Fête-Dieu à Seville" was definitely atmospheric and added a certain charm to the program. The "La Cathédrale" of Debussy was most picturesque. The Bach Passacaglia concluded the program with great dignity. The concert was under the management of Grace Denton of Toledo, with Everett L. Jones as local representative.

The Cleveland Orchestra, with Nikolai Sokoloff conducting, and Albert Spalding, violinist, soloist, was heard in Masonic Hall, Feb. 25 and Feb. 27. The program was as follows:

Symphony No. 5.....Beethoven
Concerto "Gregoriano" for Violin
and Orchestra.....Respighi
"Till Eulenspiegel's Merry Pranks,"
Strauss

The Beethoven Symphony is a particular favorite with Cleveland audiences and Mr. Sokoloff gave it a charming performance. The Andante was extremely fascinating in tonal color and rhythm. The briskness of the Allegro was a great delight and the Finale rose to a stupendous climax.

Mr. Spalding achieved honors in his finished performance of Respighi's "Gregoriano" Concerto. He possesses a tone of exceptional beauty and played in a masterful style. Applause brought him to the stage many times. Respighi has created a work of veiled charm, and the listener finds a compelling desire to grasp more of a work that is almost overwhelming at a first hearing. The Strauss "Till Eulenspiegel" was brilliantly and cleverly performed.

Scholarships Offered by Music Federation

CORSICANA, TEX., Feb. 27.—Scholarships are offered by the Texas Federation of Music Clubs, the contest to be held in Dallas during the annual meeting of the Federation on April 28, 29 and 30. These scholarships are for students in violin, voice and piano.

MRS. LYNNE WORTHAM.

Musicians Among Sea Travelers

Among the musicians seeking foreign ports last week were Pablo Casals, cellist, who sailed Feb. 26 on the Majestic, and Joseph Schwarz, baritone of the Chicago Civic Opera Company, also on the Olympic, to fulfill concert engagements in Germany, England and Russia. Among those arriving were Lula Mys-Gmeiner, German lieder singer, and Edward Erhard, baritone of the Vienna Staatsoper, both on the Deutschland Feb. 23, both for concert engagements.